

# MY ENGLISH

## BOOK FOUR

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## PREFACE

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Many pupils now in the senior class will continue their education in colleges or in schools for advanced business or technical training. Others will enter some kind of business. *My English, Book Four*, is designed to provide seniors in both these groups with such practical training in thinking and in the use of English as will enable them to meet successfully their present needs as well as those that will confront them after graduation.

**Aiding Pupils in Preparing for the Future.** Getting an education means, to most boys and girls, learning facts from various school subjects, acquiring certain skills, and passing examinations. But it is essential that they learn also, while they are in school, to know themselves and to understand their relationship to their associates. It is well, therefore, for these boys and girls to begin their senior year by taking a personal inventory as a means of discovering which of their habits and individual traits will assist them and which will retard them in their social and business relations. Such an inventory will help them to see themselves as others see them. Making necessary changes in their points of view and making adjustments in their habits of thinking and acting should constitute one of their principal activities. Without the ability to impress people favorably and to get along well with them, boys and girls will be at a great disadvantage both in making a living and in leading happy, successful lives.

During the last year of the high school each senior must answer such questions as the following and try to arrive at wise decisions: How can I get the most out of this year in preparing myself for what I plan to do? If I expect to continue my education, which college or school shall I attend? Which will give me the best training? Shall I be able to gain admission to the college or school of my choice? If it seems at present that I must go to work next year, is there not some way, even at personal sacrifice, in which I can continue my schooling? If I *must* get a

job, in what kinds of work can I render the best service? How should I proceed in looking for employment and in applying for a position? What opportunities shall I probably have for continuing my education while I am employed?

The first three units of this book aid seniors in getting their bearings and in planning their future. They help pupils to direct their energies more efficiently in preparing themselves for what they hope to do in the years that lie ahead of them.

**Further Training in Straight Thinking.** One of the greatest services that a textbook can render pupils is to assist them in training themselves to think clearly. This book provides such assistance in several ways. Early in the year each senior is called upon to examine his present habits of thinking by answering these important questions: Which of my habits aid me in solving my school, social, and business problems? Which should I revise or improve? Which should I discard? Activities in evaluating what they see, hear, and read afford pupils practice in forming intelligent opinions and in making correct estimates. The writing of numerous *précis* tests their ability to find and to express in their own words the essential thoughts of various selections from prose and poetry. Planning talks and themes by outlines and following correct form in presenting what they wish to say train them in thinking clearly from the points of view of their listeners and readers.

**Training in the Practical Uses of English.** This book provides special training in giving accurate explanations. Taking part in panel discussions affords pupils experience in co-operating with others in choosing good questions and in gathering necessary information, in organizing it, and in presenting it before an audience. Developing paragraphs by each of the seven principal methods trains pupils in clear thinking and in the effective expression of their thoughts. Specimens of the more common types of business correspondence, and the assignments that accompany them, help pupils to become proficient in writing business letters. For boys and girls who expect to enter college



there is practice in answering questionnaires and in writing condensed autobiographies. Most important of all for seniors is the training in planning and in writing long themes based on investigation.

**Guidance in Creative Writing.** Provision is made also for those pupils who have the ambition to earn their living and make a name for themselves by writing to entertain. Giving vivid descriptions and inventing short stories and one-act plays afford young writers interesting creative activities. For those who wish to try their hand at writing poetry there is a unit that acquaints them with the mechanics of verse composition. Social letters and informal essays represent the more personal types of creative writing. In each activity pupils are encouraged to submit their best work for publication in the school paper.

**Helping Pupils to Improve Their Craftsmanship in English.** It cannot be safely assumed, as the authors of this book have learned from many years of experience in teaching in high schools, colleges, and adult-education classes, that *all* high-school seniors have mastered the essentials of good English. For this reason *My English, Book Four*, includes further training in the building of correct and effective sentences. This training is supplemented by units that will aid seniors in rounding out and perfecting their knowledge of functional grammar, words, enunciation and pronunciation, spelling, and punctuation. Until pupils have *really mastered* the mechanics of good English, they are handicapped in all their efforts to speak and write effectively.

**Adaptability of This Book.** The orderly arrangement of this book in clearly designated parts, units, sections, and exercises makes it easy for pupils to use the book not only for class assignments but also for individual study and reference. As a result of this clear and simple plan of organization, teachers will find that the book can be readily adapted to a wide variety of courses of study, teaching preferences, and pupil needs. The complete table of contents and the full index enable pupils and teachers to find quickly what they want.

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# MY ENGLISH

## BOOK FOUR

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### PART I

### TAKING A LOOK AT THE FUTURE





Underwood Elliott Fisher

*Finding Your Job*

## THE NEED FOR SELF-APPRAISAL

In the activities of the classroom and in the many other activities that accompany our school career we have been given the opportunity to participate in a host of significant experiences. Many of these have been valuable for their own sake; some have been preparatory to later experience.

We have now definitely reached the time when we must look ahead; we must take our bearings, chart our course, and sail for a set destination. Probably we have been doing that, a little vaguely in many cases, for some time. But now we should make a systematic examination of ourselves and our prospects, what we are and what we can do and what the world offers to us. Today we realize that our future, to a large extent, depends on the impression we make on people. We have become, or shortly will, salesmen, offering ourselves to the world. We shall seek to enter the door of some college or other institution of learning or the office of a business firm or a shop. To do so we must prove that we have the necessary qualifications.

Often during these years in school we have had the advantage of wise older counselors, parents and friends and teachers, eager to guide us along desirable paths, to open our eyes to our own merits and weaknesses, to aid us in preparing for the crises and the conflicts ahead. In the pages that follow, guidance of a similar sort will be attempted. The counsel and the information that are provided will, however, involve considerable discussion and writing on our part; and a good deal of this activity in expression will be exactly of the sort we shall actually have to engage in as we endeavor to make progress in the world. Here, in this unit, we come to grips with matters of great practical importance.

## UNIT 1

### MAKING A GOOD IMPRESSION

“

**Personalities Can Change.** We know that our characters are not fixed and static, that our personalities can change, that we are not born one way or another and cannot alter our natures. We must not be discouraged because we have physical or other handicaps.

Some obstacles we must all face, but it is deadening and hopeless to believe that our destinies were completely decided before we were even born. "Men at some time are masters of their fates," Shakespeare makes Cassius say to Brutus. For a while some educators believed that one's I.Q. (intelligence quotient) never altered from birth to death. Now they are for the most part convinced that this is not so, and that changes in our environment or the exertion of our will power may produce important changes in mental ability. Even more is it true that the elements that make up character may alter. Trying to change may be hard on us sometimes, but if we are insistent and determined, we can make ourselves over. There is grace for all of us if we seek it. Especially young people often alter astoundingly in a year or two as they become more mature and see with new eyes the needs and demands of the world around them.

We should especially take heart when we realize in what a miraculous fashion many persons, famous and obscure, have often overcome tremendous handicaps. What that great woman Helen Keller did despite blindness and deafness, what both Theodore Roosevelt and Franklin Delano Roosevelt accomplished against serious physical impairments, all of us can take as models and encouragement when we are considering our own flaws of personality and ability.



### Assignment

John Milton, Alexander Pope, Ludwig van Beethoven, Robert Louis Stevenson, and Charles P. Steinmetz are among the notable persons who attained great heights of achievement despite a serious physical handicap. In the case of how many of these, or of others you may think of, did affliction or disability come early in life? What attitude did they take toward their handicap? What means did they employ to overcome it? Select one person on your list and tell about him at length.

### Assignment

What other notable persons can you mention who overcame handicaps of environment (rather than physical handicaps), such as poverty, lack of education, and bitter opposition by enemies and sometimes family and friends? You will think of men like Columbus and Lincoln immediately of course. See how many others you can list under the heading "Captains of Their Souls." Then select one, and give a talk describing his career and achievements.

### Assignment

Among your own friends and acquaintances you may know of persons who overcame great physical handicaps or social and other difficulties in order to attain their goals. Interview one of them, and write an account of him or her. Perhaps it will be better to give your selected character a fictional name. Be sure to ask what means he used to get the better of the obstacles that confronted him.

### Assignment

In a preliminary self-analysis, intended only for your own and your teacher's eye, examine your history and progress during the past two or three years. Have you changed much? Do

you now take a more serious view of what is ahead of you? Do you have any regrets for not having taken advantage of some earlier opportunities? Have you begun asking everyone you can about what lies ahead? Write a brief essay, "Myself — Yesterday and Today."

**Traits That Make a Good Impression.** We probably know what we like in an automobile, a new dress, a new suit of clothes. Other people very positively know what they like in a boy or a girl, a young man or a young woman. Fashions in clothes may change, but the fundamentals of sound qualities and good taste remain the same. Here are such fundamentals:

1. *Alertness.* Alertness is a trait which expresses itself immediately in our air and manner and way of carrying ourselves, in the brightness of our eyes and our readiness to respond. An alert person sees things quickly because he is a good observer; he does things briskly because he is full of energy.

2. *Accuracy.* Accuracy is a trait that everybody prizes. Basically, it is truthfulness. The accurate man has the sort of personality that wants details exactly right. He is the orderly man.

3. *Ability to get along with other people.* We must be sympathetic and tolerant, willing to forgive and be forgiven, friendly, kindly, fair, if we wish to get along with other people. Of course this does not mean that we should be wishy-washy. The difference between kindness and wishy-washiness is one that everyone easily recognizes.

4. *Stick-to-itiveness.* We hate to give up. Once we have begun a task, we are likely to hold on to the end. Persistency is an indispensable ingredient in success.

5. *Memory.* Good memory is a valuable asset. The "I forgot" sort of person is the bane of businessmen's existence. Everyone admires the man or woman whose mind is stored with important facts, well arranged and ready for use at all times.

### Assignment

How good an observer are you? If you pass down the corridor of your school or along the aisle of a department store or down a path in the orchard, how much do you notice? When you meet someone for the first time, how much of him or her do you really see? When some exciting incident takes place, how accurately do you observe what occurs? Should you be a good witness if you happened to see an automobile accident? Sum up frankly in a paragraph your answers to these questions.

### Assignment

Set down on a slip of paper the names of ten persons, men and women, old and young, whom you know. Give each person a capital letter to identify him, A, B, etc. Then describe each one in a sentence with respect to his alertness or lack of it, placing your description alongside the letter. Is he brisk? dynamic? always on the move? a go-getter? Or is he languid? slow? lethargic? dull? Arrange the persons in order, the most alert at the top.

### Assignment

Which school subject, in your opinion, has done most to make you accurate? Why? Did you realize, as you studied this subject, that it was giving you more than facts? Give a talk on the subject, analyzing the moral and ethical traits that it helps to develop.

### Assignment

Tell which of the following types of persons, in your judgment, most needs the ability to get along with people: (1) a lawyer; (2) a politician; (3) a teacher; (4) a pupil; (5) a doctor; (6) a preacher; (7) a businessman; (8) a forester; (9) a bus-driver; (10) a garage mechanic; (11) a farmer; (12) a salesman; (13) a poet; (14) a prison warden; (15) a beggar.

### Assignment

Illustrate from world history and from your recollection of incidents printed in the newspaper the thesis that what we most need today is a more highly developed sense of honor.

### Assignment

Let us see how good your memory is. Here is William Ernest Henley's famous poem "Invictus" ("Unconquered"). Time yourself. How many minutes does it take you to know it by heart?

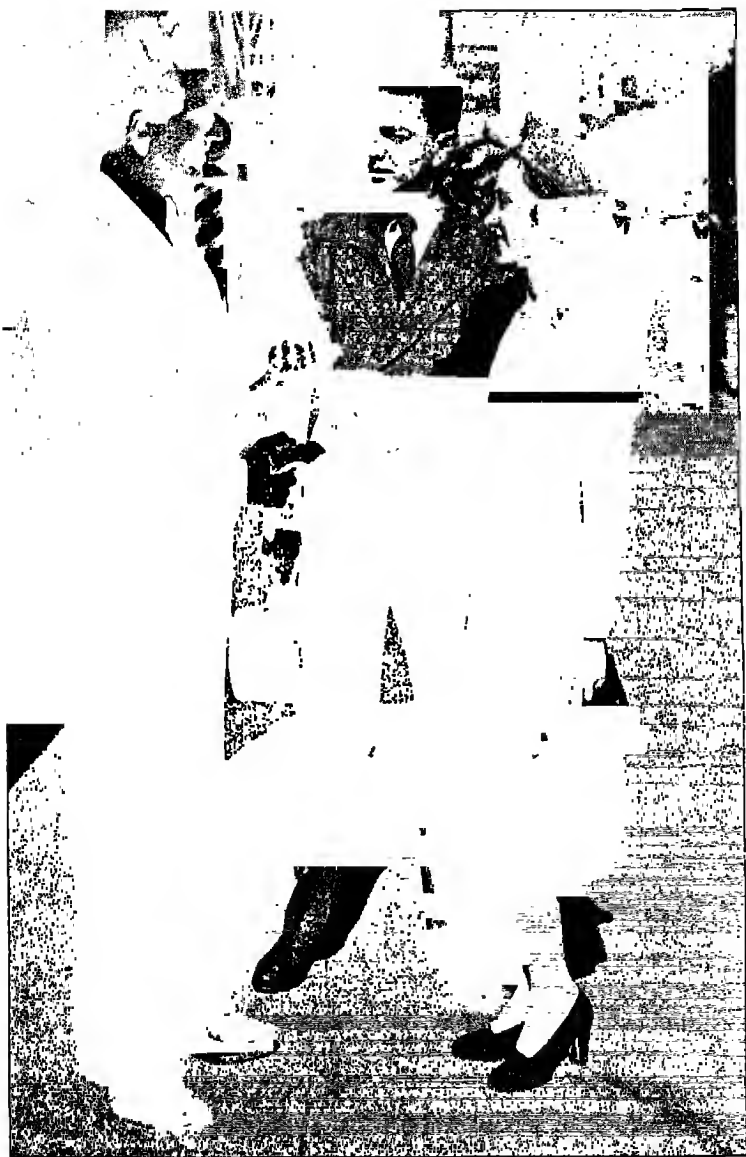
Out of the night that covers me,  
Black as the pit from pole to pole,  
I thank whatever gods may be  
For my unconquerable soul.

In the fell clutch of circumstance  
I have not winced nor cried aloud.  
Beneath the bludgeonings of chance  
My head is bloody, but unbowed.

Beyond this space of wrath and tears  
Looms but the Horror of the shade,  
And yet the menace of the years  
Finds and shall find me unafraid.

It matters not how strait the gate,  
How charged with punishments the scroll,  
I am the master of my fate:  
I am the captain of my soul.

**At First Sight.** Christopher Marlowe and William Shakespeare, to mention only two, wrote of "love at first sight." Very frequently people will also decide at first sight whether they like us or not. It may be wrong of them to do so, and not to wait for the fine qualities of our character to show themselves; but there it is, the way of the world. It behooves us,



Keystone

*Making a Good Impression*

therefore, to watch not only the all-important inner qualities that make us what we are, but also the perhaps equally important external traits. Here are a few of them:

1. *Appearance.* Are you neat? Is your clothing clean, well brushed, and attractive (but not extreme) in style and coloring? Do you keep your hair well combed? Do you maintain a proper posture and walk properly?

2. *Voice.* Is your voice a pleasant one, free from stridency, shrillness, raucousness? Do you laugh in a way that makes other people laugh with you or shrink from you?

3. *Manner.* Are you courteous? tactful? considerate? Is it obvious that you have good breeding and know how to treat your elders and superiors with respect? Do you show poise in difficult moments? Is it clear that you are not overemotional or excitable? Do you listen politely and reply readily, but without conceit? Are you self-confident without being rude? Do you show determination but avoid aggressiveness?

It is obvious that these qualities are far from being negligible or superficial. They are often manifestations of significant qualities of the mind and heart. We shall do well to pay close heed to them.

### Assignment

Obviously, much more can be said on the topics developed in this section. Here are a few books that you will greatly enjoy reading. They are packed with excellent advice. Bring in a report on one of them.

Norton Hughes Jonathan's *Gentlemen Aren't Sissies*

Eleanor Boykin's *This Way, Please*

Sophie C. Hadida's *Manners for Millions*

Janet Lane's *Your Carriage, Madam!*

Beatrice Pierce's *It's More Fun When You Know the Rules*

Emily Post's *Etiquette*

William Oliver Stevens's *The Correct Thing: A Guide Book of Etiquette for Young Men*

### Assignment

Some people are very insistent on the rules of what is called *etiquette*; others abominate them. Is there a middle road? Organize a panel in which you discuss such topics as these:

1. So far as clothing is concerned, is school to be regarded as an office, a home, a beach, or a factory?
2. What conduct is expected of us by our elders?
3. Are the rules of etiquette common at dinner tables worth learning?
4. Is there such a thing as business etiquette?
5. Is it sissified to be polite?

### Assignment

Ask the following question of the persons mentioned below, and bring back in writing a report of their replies:

*The question:* Do posture and one's manner of walking indicate character?

*The persons:* a teacher of physical education, a member of the police department, a lawyer, your principal, a businessman

## UNIT 2

### PREPARING FOR FURTHER EDUCATION

“

Our country today offers rich opportunities for further education in college, adult-education schools, evening courses, correspondence courses, and radio programs. The courses we have taken in high school are merely the foundation on which we shall build our future education. For most of us these courses will have opened up avenues of interest which we shall want to pursue. Every bit of education we attain is going to make us more useful in the business world and more useful as citizens. Moreover, this broadening of our knowledge and understanding is sure to make life much fuller and more interesting.

**What Colleges Look For.** If college is our ambition, we shall find before us a wide and perhaps bewildering choice. There are many colleges, good, bad, and indifferent. Each year thousands more students apply for admission than the colleges have room for or desire. Our problem is therefore a twofold one: Which college shall we choose? Will the college take us in?

For practical reasons it is well to consider the latter problem first. Colleges admit on examination in some instances; more frequently they admit by a certificate from our school. In either case, however, they are likely to ask from our school and from us an analysis of our personal traits. Often it will be these traits, fully as much as our scholarship, that will determine our admission. Colleges want their students to rank high in scholarship; they also want them to rank high in character.

One women's college, for example, asks the principal of a school to make comments on the student's moral character, sense of honor, ability, initiative, sense of responsibility, social behavior, spirit of loyalty and co-operation, leadership, and interest in extracurricular activities. Another requests comments under these headings: (1) Her success in winning confidence and respect through her appearance and manner.





Student Life

## *Preparing for Further Education*

(2) Her success in initiating a task; her ability to make suggestions for doing a thing in a better and different way. (3) Her success in working with other people, her willingness to recognize another's point of view, and her approach to those differing from her in point of view. (4) Her success in controlling her own life and her mental adjustment. (5) Her desire to progress to the utmost of her ability. (6) A general impression of her influence in the school community, of her citizenship, and of her standard of values. Still another college, under the heading of "Manner," asks these detailed questions: overbearing or boisterous? shy or retiring? well-poised? magnetic? And another inquires, under "Major Strong Points," regarding the student's industry, accuracy, reliability, co-operation, perseverance, ambition, leadership.

Frequently a college asks us to make a self-analysis. Thus Ohio State University asks fifty questions (to be answered with *Yes* or *No*). The fifteen questions that follow are typical:

- Are you curious about obtaining new knowledge?
- Do you have a good memory for facts?
- Do you read rapidly (in excess of 200 words per minute)?
- Do you have a broad vocabulary and a good knowledge of words?
- Do you write easily and clearly?
- Do you speak fluently?
- Do you think you know how to study effectively?
- Do you stick to a job until it is finished?
- Has your attendance record at school been above average?
- Have you hobbies for utilizing your leisure time?
- Are you interested in community activities?
- Do you attend many parties and socials?
- Have you held responsible positions in clubs or school publications?
- Do you plan to follow your father's business?
- Has your family urged you to go to college?

### Assignment

Write a brief essay called "My Plans for Further Education," in which you tell how you intend to continue your schooling. You will undoubtedly want additional education, even if you expect to enter business or industry rather than college. Many firms today, banks, shops, department stores, run classes for their employees; and they make advancement dependent on attendance. In addition, you certainly will wish to round out your education by taking cultural courses, by developing your interest in hobbies, and so on.

### Assignment

Ought every student to have the right to attend college, or is it fair to establish restrictions by which some are excluded? In answering this question, it may be well to gather a mass of facts and figures so that you may give an intelligent, well-informed answer. Possibly the task of gathering these should be distributed among several students, who will find data to answer these questions:

1. What is the compulsory school age in your city?
2. At what age are students in your city permitted to work?
3. Have you a state university?
4. What fees does it charge residents of the state? nonresidents? Are the latter freely admitted, or is there some restriction of their numbers?
5. May residents of the state enter the state university simply by presenting a secondary-school diploma? If not, what conditions are set?

With facts like these at your command, you will be better able to discuss the question asked above. Give your answer, with reasons.

### Assignment

Has a college the right to ask such personal questions about you as those mentioned above (pp. 12-14)? What is the purpose of such questions? Answer the two preceding questions in a paragraph beginning, "Colleges ask personal questions when you knock at their doors."

### Assignment

Select any five of the questions asked by Ohio State University and give your honest reply in a sentence for each. Then, at the end, state briefly what good it does this university, in your judgment, to ask such questions.

### Assignment

Discuss the much-mooted problem: Is it right for skillful football-players to be admitted to certain colleges (often on scholarships), whereas other students of higher academic rank are denied entrance? Do such colleges violate both academic and ethical standards? Is the procedure fair to the football-players themselves? Perhaps you can amass some evidence to show that the latter do not, in many instances, profit by going to college under false pretenses. (An informative article is Bill Huie's "How to Keep Football Stars in College," *Collier's*, January 4, 1941.)

### Assignment

Perhaps you will want to organize a debate: "*Resolved*, That skill in playing football ought to be regarded as sufficient qualification for admission to college," with the burden of proof on the affirmative side.

**Why Students Go to College.** Some years ago a state university analyzed the reasons that members of its freshman class gave for entering college. About one fourth were definitely

preparing for a vocation. A slightly larger number came to get further education for its own sake, and another fourth thought that college would make them more successful in business and in social life. Others in the class said that they wanted "to enjoy life" or "to learn to live." A small group said that they sought to please their parents by entering college or that they wanted to have something to do. A few believed that college would help to make them good citizens.

### Assignment

If you could go to college, what would be your purpose? Or would college to you mean the satisfaction of several purposes? Analyze your own case, and discuss it in "A Letter to Myself," beginning "Why do I want to go to college?"

### Assignment

What do you think of the reasons for entering college mentioned above? Ought more emphasis, in your judgment, to be placed on vocational training and on citizenship? Could some of the goals be attained without going to college? Express your views in a brief talk, as part of a class discussion.

### Assignment

Interview some relative or friend who is a college graduate and discuss with him reasons for going to college. Ask him to tell you frankly whether he regards a college education as a waste of time and money or as a wise investment. If his answers puzzle you, check his views with those of others; then bring in a report of your findings.

**Making a Choice.** Secondary-school graduates choose colleges for numerous and widely divergent reasons. If we listen carefully, we shall be surprised at the various reasons given for selecting a particular college.

"It's easy to get into." "It's hard to get into." "I don't have to take exams." "My uncle went there." "I know I'll get a bid for Eata Bitu Pi there." "My aunt thinks it has class." "I want to live in a dorm." "I want to live at home." "It's got a winning team." "I can earn my way through." "I'm offered a scholarship." "My math. teacher wants me to go there." "My chum's going there." "I expect to stay a year, then transfer." "I like their campus." "I'm going into law, and going there will help me to get into a good office." "I know one of the professors." "It's rated among the big ten." "It's coeducational." "It's not coeducational."

Inasmuch as our choice of a college will influence crucially our whole future career, it is important for us to stop, look, and listen before making our choice. Let us glance at the long yet incomplete list given in the current issue of *The World Almanac*. Here are some of the finest colleges and universities in the world, and some that are not worthy of the name. Here are educational institutions with only comparatively few students, and others with an enrollment running close to forty thousand. Some are older than the United States; others were recently founded. They offer an immense variety of courses and degrees.

### Assignment

Which of the following would you regard as good reasons for choosing a college to which to go? Write an explanation of each choice.

1. Some relative is an alumnus.
2. It is located in your town; at a considerable distance away.
3. It is the state university.
4. Tuition and other costs are low; are expensive.
5. It is famous for its excellent faculty; many of its faculty and alumni are in *Who's Who*.
6. It has some luxurious fraternity or sorority houses.
7. It has a very large library.
8. It is located in a large city; in a small town.

9. It has a tremendous enrollment; it is a small college.
10. It is a sectarian institution; it is nonsectarian.
11. It is conducted on liberal and democratic lines; it is "exclusive" and has a high social standing.
12. It admits on examinations only; on secondary-school certificates.
13. It has a great football team.
14. It offers the best music (or other) courses in the country.
15. It is possible to earn money while attending.

### Assignment

There are many excellent volumes which those who are pondering the choice of a college should consult. Perhaps the most useful of them all is Clarence E. Lovejoy's *So You're Going to College*, which includes a college-rating guide. Lovejoy has a list of 289 institutions endorsed by the American Association of Universities and of 606 others. He tells what going to college costs and how, if need be, to work your way. Read his book and make a report that will be useful to other pupils.

### Assignment

Through a class committee select ten or more colleges in which a number of you are interested. Frame a suitable and courteous letter, signed in each case by a member of the committee, asking for a copy of the catalogue and for an application blank. Study these carefully with the help of some member of your faculty. If any points are not clear, write for further information.

### Assignment

Talk, if you can, to some student now attending a college which you personally would like to attend. Ask him or her to tell you what the admission restrictions are, whether the college applies them strictly, what living conditions are, what sort of students attend, whether the faculty is a good one, how high

costs of attending are, etc. Bring in a report in the form of a question-and-answer essay.

### Assignment

The members of your school faculty probably attended a number of different colleges. Arrange a "College Symposium" at which six or eight teachers tell about their alma maters. Appoint a committee to attend to such details as (1) writing each teacher a polite note of invitation; (2) appointing a chairman, who will make the necessary introductory remarks; (3) appointing a secretary, to make a report.

### Assignment

Arrange a similar "College Symposium." Write to a number of colleges, inviting them to participate in this symposium and asking them to send a college officer or instructor or an alumnus who lives in your neighborhood. Arrange to have your principal or someone appointed by him preside.

**Writing Your Autobiography.** Many college applications require a page or so of autobiography. We are requested to tell something about our parentage and background, our school career, our likes and dislikes, what books we read, what movies we attend, what radio programs we listen to, our hobbies, our ambitions. Our best plan is to write out all we should like to say, even if it takes five or twenty pages. Then we shall go over our narrative and cut out nonessentials, repetitions, dull passages, exaggerations, boastings. Further cutting may still be necessary, but this piece of writing, with its important and practical purpose, is worth doing well.

### Assignment

Before beginning to do this autobiography on your college blank, you may want to refresh your memory or guide your style by glancing at some famous autobiographies. Of course



you know Benjamin Franklin's. Reread a few pages. Here is a list of persons who have written autobiographies: George Arliss, Edward Bok, Mary Ellen Chase, Margaret Deland, Tom Eadie, Daniel Frohman, Hamlin Garland, Sir Wilfred Grenfell, Victor Heiser, Malvina Hoffman, William H. Hudson, Helen Keller, Selma Lagerlöf, Eva Le Gallienne, Hiram Maxim, Bliss Perry, Agnes Repplier, Jacob A. Riis, Mary Roberts Rinehart, Theodore Roosevelt, Lincoln Steffens, Booker T. Washington, and many others. Some of these books are amusing; some are sad; some are exciting; but all will hold your attention.

### Assignment

In writing your autobiography on the college blank, which of the following qualities are essential? Pick out those that you think important from this list and check your narrative by your selection: accuracy, honesty, humor, excuses, boastfulness, a modest recital of actual achievements, frank confession of weaknesses, completeness within the space allowed, close adherence to directions given, correct English, neatness. How do you rate?

### Assignment

Check your autobiography with the following points in mind:

1. I have written (or typed) my autobiography neatly and legibly.
2. I have made sure of the spelling of all doubtful words.
3. I have inspected the narrative for punctuation.
4. My grammar is correct, I think; when I have been in doubt about a word or expression, I have asked someone who knows.
5. The phrasing is as lively and interesting as I can make it, but I haven't been "fresh."
6. I have followed the directions carefully.

**Noncollegiate Education.** Hitherto in this chapter we have been asked to consider the kind of training that we receive if we

go on to a college and perhaps to professional education in a university. But, after all, only a fraction of our young men and women are able to profit by the advantages of college courses. Colleges cannot, as we have seen, take all who apply; not all boys and girls wish to go to college.

Does that mean that our education should or must stop when we are through with the school which we are at present attending? On the contrary, there are many other ways of receiving education besides those provided by college courses, and it would be very unwise of us not to take advantage of one or more of these.

We can take what are called *adult-education courses*. There are *trade schools* and *vocational schools*, in which we can obtain additional training of a sort that can be put to direct practical use in some vocation that does not call for college instruction. There are excellent *correspondence courses* or *extension courses* given under the auspices of some universities for the benefit of those who are unable to attend classes. There are, in many communities, lectures, concerts, and forums, often under the sponsorship of some *institute*. Local libraries provide books with which we can continue to educate ourselves; and motion pictures and the radio offer other opportunities.

In the present stage of our education, therefore, we should look forward to further education as a matter of course. Sometimes such education will serve a practical purpose, will help us to earn a better living. Sometimes it will provide us with suggestions for the development of interesting hobbies. But, no matter what the immediate purpose, all such education is good for its own sake. It will keep our minds fresh and alert, enable us to be better citizens, and contribute to our happiness no matter what our lot in life may be.

### Assignment

There are few callings today that do not require special training, sometimes given in schools, sometimes in stores and factories. Find some person who is engaged in one of the follow-

ing vocations (perhaps different members of the class can take different vocations, so that all may be covered). Then interview him, and ask what you must do in order to be able to get a position in his kind of work. Ask him, specifically, if you must be trained after you have finished your schooling, and where such training is given. Bring in a report. The vocations that are given are only a few out of many thousand possibilities; you may want to add others.

airplane pilot  
 automobile mechanic  
 comptometer operator  
 motion-picture-machine operator  
 telephone lineman  
 interior decorator  
 telephone operator  
 hotel chef  
 saxophone player  
 hotel clerk or manager  
 librarian  
 forest patrol  
 policeman  
 fireman  
 coast guard  
 plumber

bank worker  
 department-store order clerk  
 printer  
 typewriter salesman  
 cosmetician  
 bookkeeper  
 stenographer  
 insurance agent  
 hospital nurse  
 airplane hostess  
 cabinetmaker  
 dairy farmer  
 barber  
 surveyor  
 bookbinder

### Assignment

Make, with the help of other members of your class, a survey of your community or of some town near by to discover what facilities for further education exist aside from those of attendance at a college or university. Obtain answers to the following questions with the help of a librarian, your local chamber of commerce, and your newspapers :

1. Does your school system hold evening classes for those who wish further education? What subjects are taught?
2. Are there, in addition, any trade, technical, or vocational schools? What subjects are taught?

3. Does the National Youth Administration provide any educational facilities?

4. Is there an Adult Education School or Leisure School?

5. Are any lecture courses given in your community?

6. Are there any privately conducted business schools, schools for training cosmeticians, etc.?

7. Do any stores, factories, insurance companies, banks, or other such concerns conduct classes to train their employees?

8. Do churches, the "Y" and Scout organizations, or the Knights of Columbus provide classes or lecture courses?

Write a report summing up your findings. Are you surprised at the number of educational facilities that you have discovered?

### Assignment


You may already have decided what you will do to earn a living. Consider your future calling, and in a paragraph (100-150 words) tell in what ways further education will undoubtedly be useful to you. If you are not sure, ask two or three people now following the vocation that you are interested in, and quote their comments.

### Assignment

If you have selected a vocation for which, as investigation has shown you, further education is required, look up the names of one or more schools, and write a letter to each of them asking for a catalogue, any other information you need, and an application blank. At the same time make inquiries about the school; in particular, ask the teachers in your own school and show them the correspondence. It is particularly important to do this, you will find, if the school is a privately conducted institution. Many such schools are reputable and give excellent service; a few exploit students and deceive them regarding costs and the possibilities of future employment.

### Assignment

Write an essay on this subject: "What Education Can Do for Me." Perhaps you will wish to explain that all good education is self-education, even in schools, under competent and skilled teachers. A school offers you opportunities to develop your mind; and life after and beyond school offers you many more such opportunities. Show that when you enrich your mind and broaden your knowledge, you increase your chances of happiness and make it more likely that you will be able to face difficulties and troubles with intelligence. Explain what means you yourself intend to employ to continue your education: college courses, other courses, lectures, books, radio, music, art, hobbies.



## UNIT 3

### APPLYING FOR A POSITION

“

**The Business of School.** We as students shall find it much easier to adjust ourselves to the demands of later life, many observers believe, if we appreciate and take to heart the meaning of this six-word statement: “Going to school is our business.”

As our business, schoolgoing demands certain important qualities. We must be punctual; business demands punctuality. We must be faithful to our job, loyal to our employer, whether or not we like the job and whether or not we completely agree with our employer. Our daily recitations are our day's work. We must be courteous, industrious, ambitious; these are qualities necessary to success in life. Our demeanor and even the way we look and dress are dictated by the fact that we are engaged in serious, vital concerns. Perhaps we can regard passing marks as our reward; and when we leave we hope that we shall be given favorable recommendations.

If we look about us, moreover, we shall find that school actually presents many situations like those in business employment. In school we must compose business letters, make business reports, perform functions like those which officials in business firms perform. Sometimes it becomes our duty to supervise others as business executives do, to organize activities as business administrators do. We may have to allot rewards or impose penalties, make out reports for legal authorities, and participate in conferences as businessmen do.

In addition, some of us, after school hours and during the summer, may engage in real employment, that is, paid employment. It can do us no harm if carried on in a reasonable way so as not to interfere with our more important business: getting an education. Such paid employment will give us an opportunity to understand the ways of the business world. We shall perhaps engage in interviews, write real letters, and meet people who must be treated seriously and handled tactfully.



Galloway

*Most Employers Insist on an Interview*

**Assignment**

As part of your school life you have occasion to deliver to your teachers and at times to your principal various kinds of letters. Secure the permission of your school authorities to hand in hereafter, in the following situations, letters written and

signed by you, with the understanding that each letter will, if required, be countersigned by your father or mother. You are entirely on your own, that is, so far as making out a good case for yourself is concerned. All these letters should be written in good form. Enclose them in envelopes, properly addressed.

1. You have been absent from school because of illness. State the circumstances briefly and clearly.
2. You have been absent for other reasons. (Give these reasons in such a way that they will serve as an excuse.)
3. You wish to be excused from school an hour early. Tell why.
4. You think you have been given a wrong mark by mistake. Explain, and ask for a correction.
5. You are not prepared to recite or to hand in an assignment in one of your classes. Explain fully, ask to be excused, and tell when you will have made up the work.
6. You wish to make an appointment with your principal to discuss a personal problem. Write him a letter, requesting him respectfully to send for you at his convenience. Enclose a copy of your schedule.

### Assignment

Many school occasions require a knowledge of business habits and procedures; others can readily be so organized as to give you practice in these habits and procedures. Choose two of the following situations, and do what is called for. If you prefer, you may take other situations of your own choosing.

1. You are the secretary of a debating club. Write letters to several near-by schools, arranging contests.
2. You are the manager of your football team. Write a report, to be read in assembly or printed in your school paper. Prepare this as if you were giving an account of a firm's fall season. Show how well you succeeded in some respects, and how, in others, you succeeded not so well. Tell what beneficial effects the season had for members of the team. Include a financial accounting.
3. You have been placed in charge of the sale of tickets for a dramatic or other performance to be given for the benefit of the



school. Organize a team to help you to make a great financial success of the performance. When you have selected your helpers, call them together and give them, first, a "pep" talk, such as a sales manager gives his salesmen at the start of a sales campaign, and, secondly, definite directions on how to sell tickets and make an accounting.

4. You are the advertising manager of your school paper or your yearbook. Draw up a letter to be sent to prospective advertisers, a follow-up letter to those that do not respond, an advertising contract for those that do, and a receipt for money received.

5. You are the president of the school's bank club and are out to make a record for the amount saved this year by students. Plan a campaign, with talks in assembly, posters, slogans for the bulletin boards, etc.

6. When an outside speaker has appeared in your assembly, it is the custom for the president of the student council to write him a thank-you letter. Do so for some speaker who recently addressed you.

**Preparing for a Vocation.** We should know, frankly, at the very start, that nobody can tell us positively that we are fitted for a certain job or a specific vocation. Experts may give us certain tests that may perhaps show mechanical ability or a wide vocabulary or confidence in speaking in public. They may tell us that certain vocational inferences may be drawn from what they discover.

But if they are wise, these experts will not be positive. In each of us there is a complicated mingling of interests and abilities. Furthermore, circumstances determine to some extent the direction that our ambitions will take. It is also undoubtedly true that there are several ways in which we can make a living.

On the other hand, there are some who need nobody to tell them what to do or become. There is within them a tremendous force driving each of them on to become a doctor deeply absorbed in his work, or a writer determined to produce his masterpiece, or a lawyer seeking high public office, or an inventor certain that his fantastic contrivance will work.

The secret, in other words, is within us. We must explore ourselves and learn what we want to do and what we are best

fitted to do. We must explore the world about us, read about available opportunities, talk to people acquainted with industry and business, the professions and the arts.

### Assignment

In deciding on a vocation and applying for a position the first requisite is information. Thousands of different kinds of vocations are pursued by the people of this country. Some of them you never heard of; some are strange and amazing. Frequently men and women have found that their hobbies gave them a profitable and amusing living. Here are twelve excellent books that tell you about many varied vocations. Look through at least one of them and then answer, in a formal report, the questions at the end of this assignment.

#### Books on Vocations

- Flora E. Breck's *Jobs for the Perplexed*  
John M. Brewer's *Occupations*  
Frank G. and Bess C. Davis's *Guidance for Youth*  
Harry D. Kitson's *I Find My Vocation*  
Frances Maule's *Men Wanted* and *Your Next Job*  
George E. Myers, G. M. Little, and S. A. Robinson's *Planning Your Future*  
Rutherford H. Platt's *Book of Opportunities* (Revised Edition)  
Charles A. Prosser's *Information Book on Selecting an Occupation*  
William Rosengarten's *Choosing Your Life Work*  
Violet Ryder and H. B. Doust's *Make Your Own Job*  
George H. Waltz's *What Do You Want to Be?*

#### Questions for a Report

1. How thoroughly did you read this book? Was it necessary to read it all the way through?
2. What sections or chapters attracted you particularly? Did you make any notes?
3. Was the book provided with an index? Did you use it?
4. What unusual vocations were described? How many had you never heard of before?

5. Was the book, in your judgment, out of date? If so, in what respects?

6. Was the book helpful? Would you recommend it to others? Explain.

### Assignment

From the reading outlined in the preceding assignment you will want to go on to do more reading. An assignment of particular books is, however, not desirable. What you need to do is to consult your librarian and ask her to let you read *the latest available books or articles* in the field in which you are personally interested. Conditions change greatly within a short time; you need the latest information. Often articles are better than books. The United States government issues some excellent brochures. As you read whatever printed matter is available, make notes to answer these questions, for a report on your reading :

1. What personal qualities and qualifications are mentioned as necessary for success in this vocation?
2. Is further education or training needed beyond what you now have or are obtaining?
3. What are the opportunities for employment in this field today?
4. Are other sources of information indicated?
5. Is this account of the vocation, in your judgment, a reliable analysis? Explain.

### Assignment

Often the most reliable and valuable information may be gathered in talks with persons who are now engaged in the vocation in which you are interested, or who are in a position to know a good deal about it. Seek out such persons, therefore, and persuade them to help you. Most of them will be gracious and willing, you will discover, provided you observe three rules. In the first place, you must approach them courteously and respectfully, preferably by letter. In the second place, the same

person, usually a busy man or woman, should not be requested to give interviews to several people; it is better to send a representative or a small committee. In the third place, so as not to waste time, the interviewer should be prepared with definite questions.

Write your letter, then, requesting an appointment. Have such questions as these ready:

1. What qualifications or qualities ought one to have for success in this vocation? (Don't ask whether you have them; you can tell that better than anyone else.)

2. What is the best training for success in this vocation?

3. Is there a good chance for employment in this field? (You will probably be told the field is crowded. Take it cheerfully. Almost everyone says this.)

4. Where can I get further information about this vocation?

Write a report of your interview.

### Assignment

A very good way to sum up all your investigations is to write a somewhat elaborate *vocational theme* about them. You will find, once you get started, that you will probably want to write too much, a whole book on the subject. Begin, therefore, with the determination to hold the theme down to 1500 words at the outside, organized as will be indicated later.

Your title is "I Should Like to Be a — —."

Begin with an outline and submit it to your instructor. Your subject matter should be, approximately, this:

#### I

A self-portrait (your parentage, environment, training, inclinations, traits — a candid self-analysis of about 300 words)

#### II

An account of the vocation in which you are interested (qualifications and training needed, opportunities open, about 900 words)

### III

Application of II to I: proof that you are really qualified to enter the vocation described (300 words)

You may wish to vary this procedure somewhat by arguing about which of two vocations you should choose.

### Assignment

Before leaving the question of a vocational choice, you would do well to consider what qualities help a person to be a success in any field whatsoever. You can discover what these are by interviewing a successful businessman and asking him. Approach him by letter; and remember that he will regard your letter as your personal representative and judge you by its appearance and its phrasing. In your interview urge him to speak frankly. Bring back to class an account of his remarks, and compare them with those brought in by other members of the class.

**The Language of Business.** Before going into business, before applying for a job, it is well to know the way in which business uses language and what conventions of expression it employs. It is, however, a serious error to believe that the language of business is something quite different from the English that we speak and write in our everyday activities. Some businessmen, unfortunately, make use of a jargon which they regard as especially suitable to business. But the best and most successful leaders of business are intelligent, often well-educated men and women who realize that the best English, the most practical and businesslike English, is merely that which reaches its aims most effectively.

Good writing and speaking for business purposes are, above all, clear. They are likely to be as brief as circumstances permit. They usually are direct; there is a certain purpose to be reached, and they aim right at it. Frequently they are cast in

the form of argument; they seek to persuade. They take, generally, the form of letters, advertisements, and sales talks; but an advertisement may be a story, a short play, a description, a monologue, a series of similes, a cluster of epigrams, an essay. Business expression, finally, must be accurate; a mistake costs money and, if it is serious and stupid, usually results in someone's losing his job.

### Assignment

Make a study of advertisements. Is it true, in your judgment, that the advertisements in a newspaper and even more in a magazine are sometimes more interesting than the reading matter presented for your entertainment and information? Does this depend somewhat on the newspaper or magazine? Explain. Select some especially good advertisement and read it aloud.

### Assignment

Continue your study of advertisements by finding among them examples of as many of the following as you can :

- |  |                      |
|--|----------------------|
| 1. A story   | 7. A simile          |
| 2. An essay  | 8. A metaphor        |
| 3. A short play  | 9. A personification |
| 4. A monologue   | 10. An epigram       |
| 5. Dialogue in dialect   | 11. Sarcasm          |
| 6. Humor   | 12. Verse            |
| 13. An argument to make you do something                               |                      |
| 14. A cartoon or comic strip   |                      |
| 15. A description which is an appeal to one or more of the five senses |                      |
| 16. Quotations from noted writers                                      |                      |

Bring your examples to class.

### Assignment

A study of advertisements often provides much business information. You learn what is going on in the world of manufacturing and merchandising. Study an issue of a magazine, and bring to class a digest, not too long, of the information you obtained. Did you conclude, incidentally, that you have to be cautious in accepting all that you see in advertisements? You will find that good businessmen are cautious, and you ought to be, too.

**Looking for Work.** We come now to the really important process: actually applying for a job. That is a procedure too varied to describe adequately in small space. There are many factors involved, as anyone can see. We must be properly prepared and have the necessary qualifications. There must be a vacancy, and the applicant must prove that he, out of the many who possibly will apply, is the one person best suited for the position. It is, in most instances, not easy to land the job that we are desirous of obtaining. Often we must wait a long time for it, in such patience as we can muster. Often we shall have to accept positions other than those for which we feel best qualified.

With the situation thus realistically envisaged, there are certain steps that we can take:

1. Watch advertisements for help wanted, in your own and neighboring communities.
2. Learn to write a good letter of application.
3. If you are called for an interview, prepare deliberately to make a good impression: dress attractively but quietly (the nature of the position for which you are applying will determine this somewhat); speak modestly but confidently; assume a good posture (neither humble nor cocksure); look your interviewer in the eye; act as if you were positive that you could carry on the job successfully (be sure that you are convinced you can).

4. Ask friends to keep you informed of openings, in the business they are in or in others.

5. Make lists of firms in which there may be opportunities for you to obtain the kind of work that you can do, and approach them by letter or personally.

6. See if there are not local agencies, particularly agencies run by your school, your city, your county, or your state, that list employment openings, and register with them. You can learn a great deal from these agencies.

7. Investigate civil-service lists.

8. Keep on studying and preparing yourself.

### Assignment

Look at the "Help Wanted" section in a local paper (especially a Sunday issue) and select an advertisement for a position that you think you can fill. Write a letter applying for the position. Since the person to whom you are writing cannot see you, he must judge you by your letter. (See "Letters of Application," pp. 141-142.)

### Assignment

Large firms employ what they call personnel managers. These are men and women skilled in analyzing human nature and in applying their findings to the needs of the firms that employ them. Often they disregard letters of application and make applicants fill out forms or take special tests. They are storehouses of valuable vocational information. See if you can discover some local firm that makes use of the services of a personnel manager. If you hear of one, invite him by letter or through a committee to address your class or school on "How to Get a Job." Take notes and make a summary of what he says. This information may be of value to you later.



### Assignment

What new fields of endeavor have recent years opened up to men and women? Ask ten people of your acquaintance what are the new types of work that they know of. Bring your list to class, add it to the lists of others, and discuss these questions: (1) Are we qualified for any of these vocations? (2) How can we become so?

### Assignment

All about us are examples of innumerable men and women who made good despite obstacles. Here are some books which tell about them. Read one and report on it in a way that will encourage your classmates to find their lifework.

EDWARD L. BERNAYS (Editor). *Careers for Men; A Practical Guide to Opportunity in Business; Written by Thirty-Eight Successful Americans*

JOSEPH COTTLER and HAROLD BRECHT. *Careers Ahead*

CLAYTON H. ERNST (Editor). *What Shall I Be?*

HELEN J. FERRIS and VIRGINIA MOORE. *Girls Who Did*

CATHERINE FILENE (Editor). *Careers for Women*

MAX J. HERZBERG and LEON MONES. *Americans in Action*

HELEN HOERLE. *The Girl and Her Future*

CLARENCE J. HYLANDER. *American Scientists*

WINFRED and FRANCES KIRKLAND. *Girls Who Became Leaders and Girls Who Made Good*

HARRY D. KITSON. *How to Find the Right Vocation*

MIRIAM S. LEUCK. *Fields of Work for Women*

EARL G. LOCKHART (Editor). *My Vocation, by Eminent Americans*

IONA M. R. LOGIE. *Careers in the Making*

GEORGE E. MYERS, GLADYS M. LITTLE, and SARAH M. ROBINSON. *Planning Your Future*

MARGARET NORRIS. *Heroes and Hazards*

JULIAN P. PRICE. *The Young Doctor Thinks Out Loud*

WILLIAM M. PROCTOR. *Vocations*

CHARLES ELKINS ROGERS. *Journalistic Vocations*

WILLIAM ROSENGARTEN. *Choosing Your Life Work*

ISHBEL ROSS. *Ladies of the Press*

AGNES SNYDER and THOMAS ALEXANDER. *Teaching as a Profession*

HOWARD STEPHENSON and JOSEPH C. KEELEY. *They Sold Them-  
selves*

**PART II**  
**TRAINING IN THINKING**





*Training in Thinking*

Gendreau

## UNIT 4

### EXAMINING OUR HABITS OF THINKING

“

#### *Various Observations on Thinking*

**The Power of Thought.** A few men think; most men only think they think. This statement is true, no doubt, take the world as a whole; but we must not allow it to be true in the democracies. If the democracies, in which men and women rule themselves, are to endure, men and women must think.

And, speaking of endurance, there is nothing more lasting than thought. Our fortune, our friends and children, may disappear and die. Our thoughts have a better chance of survival than either. See what we can make of Browning's lines

All that is, at all,  
Lasts ever, past recall;

and of Shakespeare's

there is nothing either good or bad but thinking makes it so.

Can it be that Browning is saying that the past, thoughts as well as deeds, cannot be erased? And that Shakespeare is saying that thoughts are more powerful than anything else in the world?

But, we say, Browning and Shakespeare must be talking about the deeds and thoughts of important people, not of common folk like us. Who is to decide what and who are important? Observant Will Shakespeare was the son of a small-town storekeeper who could not sign his name. Jesus of Nazareth worked thoughtfully at his father's carpenter's bench in a hill town in Nazareth, far from Rome. We should never doubt that our minds may be useful to ourselves and to others. With practice and training they will grow in strength and power.

**The Necessity of Curiosity.** First and foremost, we should be interested in people, in the world close about us as well as far away, in books, in music; in short, in that many-faceted jewel the world. Let us assume an interest if we have it not, and shortly we shall be surprised to discover that we are really interested.

Above all, we must ask thoughtful questions of ourselves as we observe, as we listen, as we study, as we read. If we cannot figure out the answers ourselves, then we must ask them aloud. Asking intelligent questions is never a sign of ignorance. It is, instead, a sign of thoughtful attention. Let us think back over our study and classroom periods for the past week. If we have asked few questions, of ourselves or aloud, something is certainly wrong; for learning is a sort of quiz game in which our minds ask as well as answer. We should determine here and now to let no twenty-four hours go by without in some way getting the answer to at least one important question. Answers may be had from the newspaper, the radio, the library; from the filling-station attendant, the corner policeman, our teacher.

### Assignment

This is a good place to stop for two stimulating polls. What was the most important or interesting question each of you asked and had answered, in school or out, during the last twenty-four hours? What are the chief interests of each of you? Share your wealth.

**The Value of Observation.** Why not make ourselves our own tutor in a lifelong course in observation? Let us begin at once.

1. Use what you already know of any subject. Firsthand experience is worth more than any secondhand information.

2. Keep your childhood memories as well as your childhood curiosity. Tell yourself a bedtime story now and then. Go back and back in your mind to your first experiences of various kinds.

3. Use your senses. Don't go about half-awake. Really touch, taste, smell, listen to, and look at things both familiar and strange: a smooth blade of grass, a well-baked crust of bread, the fresh, rain-cleaned air, the shrill voices of people in the street, that patch of blue sky overhead. Are you the sort of person who reads as he walks along because the street bores him? Or are you the sort who, after one glance around a strange room, can describe everything in it?

4. Whether you are a stay-at-home or a gadabout, treat life as an adventure. "Greet the unseen with a cheer!" It isn't so much what happens to you that matters; it's what you do with it. Above all, don't be afraid. Head up, chin in, face what life brings, and make the very best of it.

5. And last, cultivate the ability to lose yourself in your interests, whether work or play.

#### Assignment

Write a short theme suggested to you by "The Value of Observation," such as

1. My Experience with a Horse
2. My Most Vivid Childhood Memory
3. The Fascinating Street
4. What Will Tomorrow Bring?
5. But I Like It

**Choices, Decisions, Emergencies.** An attitude toward life such as we have been discussing calls for planning, and planning calls for decisions. About many matters we have no choice. About the past we can do nothing; as for the future, we should replace worry with forethought. We must get minor decisions out of the way quickly: what to eat, what to wear, what movie to see, what to study next. Not that these decisions are unimportant; but we should, by now, choose automatically to eat temperately of wholesome food, to wear appropriate, becoming, not too expensive clothes, to see a few carefully chosen movies. Selective dialing is the term the radio has given us. It is a method that may well be applied to many decisions.

Such matters settled quickly and properly, we may turn to real problems: choice of friends, use of money, choice of courses at school, choice of our lifework. Go at it like this:

1. Understand the problem. Diagnose it and get its symptoms.

2. Call in experienced advice, if need be. Consult the wisest persons you know. Face the problem squarely; and don't hurry your decision.

3. Test your decision, if at all possible.

4. Then follow it through without shilly-shally. Abide by your decision and make the very best of it.

Selective dialing in minor decisions and careful, thoughtful choices in major ones will bear interesting fruit when we come up against emergencies. Have we sometimes wondered what we should do in case of fire? Should we be the sort of addleheaded fellow who would throw the mirror out the window and carefully carry the pillow to safety under his arm? No, if we have learned to make wise decisions and choices, we shall find ourselves coolheaded in an emergency. In fact, we shall be the sort of persons who already know what they would do in case of fire, theft, accident, or illness.

### Assignment

Give examples of your own of minor decisions, major choices, and emergencies.

**Work, the Mental Conditioner.** Let us talk for a moment about work. He who can find no work or escapes it is a dependent, a person to be pitied, with entirely too much leisure on his hands. A chance to work, to do his best at some useful and productive task, be it manual or mental, that is each man's rightful part in the building of the civilized world. Besides, too much ease and comfort lead surely to a softening of the mental and moral fiber. And there is real joy in the honest doing



of the job in hand, a joy that a mere "getter-by" cannot know. It is even better to overload rather than underload ourselves. We shall be surprised to know how much we can do and do well. If, however, there is more to be done than there can possibly be time for, let us speed up a little, and do first what is most important or most pressing. We may find that some of the less pressing matters do not really have to be attended to at all.

A warning, however: let us not exploit ourselves any more than we should exploit others. We should be sane about planning our time. We must get enough sleep, enough recreation. But we must never neglect work with hands and with head, for it is a prime conditioner of the mind, guaranteed to ensure mental fitness.

### Assignment

Distinguish between vocation and avocation. Why is it good to have both? What is meant by the saying "One man's work is another man's play"? What is meant by "beginning at the bottom"? Is there in the phrase an implication that one may eventually arrive at the top?

### Assignment

Define fatigue. What causes it? Is rest always necessary as a cure for fatigue, or will change sometimes "turn the trick"? Give examples.

Write a brief theme on some topic that has to do with work. Perhaps these will be suggestive:

1. I Earned My First Dollar by — —
2. It Is Play to Me
3. Out of a Job
4. Would I Employ Myself?

### *How to Think Straight*

We have been discussing from various angles the importance of straight thinking. Now let us see what are its methods. How can we possibly learn to think straight?

**Making Terms Clear.** First and foremost, we should know what it is we are thinking about. We must get the words. We must find out what they mean. We must use the dictionary, the encyclopedias, the atlases, the almanacs, and other reference books in the library. If the matter is of current interest, newspapers and magazines will help. If there is a difference of opinion among us, a discussion, we should be sure that we all agree on the meaning of the terms used. Whenever we take up a new subject, in school or out, we must acquire a special vocabulary.

#### **Assignment**

Prove that you have to acquire a special vocabulary when you take up a new subject. Give illustrations from some subject that you have met recently for the first time. Or mention several terms that are new to you in the news or political discussions of today. Explain the meaning of the terms.

**Enumerating Points for Consideration.** One way of thinking through a problem is to enumerate, in a sensible, effective order, points that might be considered under it. For instance, let us take some such subject as "After I Graduate, What?" We must enumerate all the major possibilities with their good and bad points. There are several sides to the problem. We should walk all the way around it, scrutinizing each one. Then, and then only, can we come to our conclusion. Then we are ready to write it all out in the form of an outline with main topics and subtopics.

**Finding Examples to Prove Your Points.** Often it is impossible to examine a problem in detail. Instead we can only sample it. This method is called thinking by example or illus-

tration. For instance, we may say, "After I graduate, I may do so and so. The advantages of such a course are many, for example, — —, — —, and — —. But there are disadvantages too. Some of them are — —, — —, and — —."

One effective example is sometimes enough to prove a point. The more illustrations, however, if not the merrier, certainly the better. The scientist is not satisfied until he has gathered scores, even hundreds, of examples to prove his point. He will try out a new medicine or method of treatment on hundreds of rats or guinea pigs before trusting it on a single human being.

### Assignment

Work out the outline suggested for "After I Graduate, What?" with subtopics.

**Comparing and Contrasting Our Experiences.** Much of our thinking is done by comparison and contrast. We liken things and ideas to one another. We note differences. After we have found a book we like, we search for others on the same subject, of the same type, or by the same author. Yet often we tire of sameness and hunt for something different. We have an effective way of explaining what we mean by saying that this strange thing is like this other familiar thing or is quite unlike it; and we go into detail about the essential likeness or unlikeness. Often, too, having weighed likenesses and differences, we decide between the cheap or the expensive, the pretty or the useful, the good or the bad.

### Assignment

*Compare* has a narrow meaning, "to point out likenesses." It has also a broader meaning, "to point out likenesses *and* differences." Compare, in the broad sense, two persons, two books, two possible courses of conduct. Decide, in each case, which is the better.

**Gathering Plenty of Facts.** A prime aid to straight thinking is the gathering of facts. Yet seniors in high school have been known to collect so many college catalogues that they have become completely confused in trying to decide on *the* college. One firsthand visit to a school is worth more than any catalogue. Information and facts are good, but the mind must be trained to use them: to arrange, to compare, to contrast, to evaluate. Such and such a college may be very fine, but too expensive or too far from home. Perhaps a technical school would be better. The buildings are new, but the equipment and library are inferior. None of these things really matter, however, for Professor White heads the department of botany. Being in his classes will outweigh all the shortcomings. Every case should have special consideration; and the human, personal element is of particular importance.

#### Assignment

What is the difference between rumor and fact? What is meant by the old adage "Consider the source"? Who, where, when, are important items in the assembling of facts.

#### Assignment

Listen to a radio forum, such as America's Town Meeting of the Air. Various persons are called to give their opinions. Just why was each one called? What experience or training has he had that gives his opinions weight? Does he stick to his own field of information and experience, or is he inclined to give opinions on subjects that he knows little about?

#### Assignment

Take any subject in which you are interested, in school or out, and using the library card catalogue, the *Readers' Guide to Periodical Literature*, and other available aids, locate material on it. On cards or slips of paper of the same size, record what



Dana Hall

### *Group Discussion Encourages Quick Response*

you find, including title, author, source (if not a complete book), and date. Give a condensed statement of these findings. In each case add your own comment on the reliability of each author.

Looking into Causes and Effects. We are always asking, "Why?" Causes are of immense importance. And much depends on our finding the correct answers to our *whys*. He is a successful speaker. How did he come to succeed? My cake fell. I wonder why. The child is coughing. The doctor should be able to tell us the reason. Only when the correct cause is found can the good situation be repeated or the bad situation corrected.

✓ Causes of present situations are in the past. In the future

are effects, the results of present causes. These future results must be considered carefully. "We will try not to repeat the mistakes of yesterday," we promise ourselves. "If we do this today, what will happen later?"

Because the past is known, but the future unknown, it is easier to determine causes than results. But, by a process of reasoning called analogy, probable results may be arrived at. By following a certain map, we drove to Washington over roads in perfect condition. By using the same sort of map, on our trip to Seattle, we shall, in all probability, have the same happy results.

### Assignment

Give examples from at least two of your studies of causes and their effects. It matters not what you are studying, be it science, language, history, art, music, or manual work, certain causes bring about certain results.

### Assignment

What is the difference between remote and immediate causes? Give examples of each sort.

### Assignment

Listen to a well-known news commentator. He is likely to predict that certain results will come from certain events. Find an example of predicted results in a newspaper or magazine article. If possible, bring the article to class.

**Studying Language and Manner.** It is well, too, to scrutinize language with care. Who is using the term? Under what circumstances? Are bluff and a loud, persuasive voice of more influence than a good argument not effectively presented? We must remember that it is *matter* more than *manner* that should count.

"When *I* use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean — neither more nor less."

"The question is," said Alice, "whether you *can* make words mean so many different things."

"The question is," said Humpty Dumpty, "which is to be master — that's all."

Like Alice, we find Humpty Dumpty's theory interesting, but dishonest. If we all used words, making private mental reservations as we used them, what sounded like truth would often be falsehood, and no one could understand or trust anybody else. It is better for us all to emulate the man of honor, whose word is "as good as his bond."

### Assignment

Choose a matter of great current interest. Read at least one article on it, recording the source accurately and copying exactly from it a sentence or two. Compare carefully the language and the manner of the selections brought to class.

### Assignment

Compare the choice of subjects, the language, and the style of any two well-known columnists or radio news commentators. Use specific examples from particular articles or broadcasts.

**Scientific Thinking a Result of Straight Thinking.** The scientist calls it science; the philosopher, truth. Both strive to see aright so that they may add their bit to the sum of man's knowledge. Just how does the scientifically minded man think? He is accurate to the minutest detail. He is honest. He is open-minded. He is slow of judgment. He is critical. He is on the lookout for real causes and real effects.

Given men and women so minded, who challenge ideas and keep them in right proportion, who think with their minds un-

biased by their emotions, who with clear heads face the truth, who do not just drift with the crowd and yet are tolerant of others, — in other words, given a people intellectually honest, — there need be no fear that “government of the people, by the people, for the people shall . . . perish from the earth.” Given such a people (and a people is made up of individuals of whom we are some), there need be no fear that the world may reel back into a second dark age of ignorance, superstition, and prejudice, of persecution, intolerance, and brute force. We should learn to think ourselves, and help someone else to think. Why may we not all become tactful teachers, teachers of our classmates and friends, of our older relatives who are no longer in school, of the little children coming on? Let us learn from others and share with them what we have learned.

### Assignment

Here is an appropriate place to pause and reconsider the familiar “If,” by Kipling. Go to the library and reread the poem. Kipling considers keeping one’s head, thinking, of immense importance in this business of making oneself a man. Be ready to discuss the poem in class.

“

### *Pitfalls to Straight Thinking*

Seven aids to following the narrow road to straight thinking have been discussed. Along the difficult way are pitfalls. Some of the worst should certainly be posted unmistakably so that he who travels that path may beware.

**Personal Biases, Prejudices, and Emotions.** Chief of all the pitfalls, a veritable Slough of Despond, are the personal ones: biases, prejudices, and emotions. It is, of course, impossible to keep ourselves and our own affairs out of our thinking. Even



the Bible does not ask us to stop loving ourselves. It commands us only to "love thy neighbour as thyself." But that is difficult of attainment. The greatest aid is to get to know that neighbor, be he the pupil across the aisle, the family beyond the fence, a native of another state or of the country over the border. Let us widen our circle of acquaintances beyond our own relatives or little group of friends. We can do it right in our own community. Let us invite a lonely person to our house. Let us call on someone who is unfortunate or sick. Let us mind the neighbor's child. Let us be thoughtful of and interested in older people. Acquaintance leads to understanding, tolerance, acceptance of and interest in individual differences. Instead of thinking persons unlike ourselves in age or background or position queer or inferior, we should strive, with open minds, to learn about them and from them. Some we shall find honest and thrifty; some cheerful and gay; some plodding and determined; some lovers of the beautiful and good. Nothing in all this great, wide, beautiful world is so everlastingly interesting as the multitudinous, no-two-alike human beings that inhabit it.

(Let us keep our feelings and our emotions well in hand. "Steady there, old boy, old girl," we should warn ourselves. Our too-ready laughter may hurt someone. Our too-ready tears may blind, not only our eyes, but our mind as well. Strong emotions, be they fear, hate, grief, or love itself, distort thinking. He who can recognize danger and evil without fear or hate, who can suffer loss without succumbing to grief, who can love without blindness to imperfection, has won a great victory.)

### Assignment

Read articles and books of travel. Take some one country of which you know little or nothing and acquaint yourself with its geography, its history, its people. Plan what you would like to see should you ever be fortunate enough to visit the country. Keep a notebook record of your findings.

### Assignment

Get outside yourself, your personal biases and prejudices. If you are a bookish person, learn one sport well, do things with your hands. If you are athletically or manually inclined, make yourself read regularly a standard monthly magazine, a magazine about current events, and a good book.

**Oldness and Newness.** "Some like it hot, some like it cold," runs the old rhyme about pease porridge. To paraphrase, some like things old, some like things new. But we should beware. In valuing things merely for their oldness or their newness, we are likely to be blinded to their true values.

Be not the first by whom the new are tried,  
Nor yet the last to lay the old aside,

wrote Alexander Pope two centuries ago. He who reasons wisely will not discard a tried and trusted tool, book, or custom for a new one until he is convinced that the change will be for the better. In important matters change, just for the sake of change, unless present conditions cannot be worse, is seldom good.

✓ History, tradition, custom, play large parts in our lives. At Thanksgiving and Christmas, on birthdays and anniversaries, we look back. Of some of the past we are proud; of some, not so proud. Let us beware of believing that because a thing or a custom is old, it is necessarily right or good.

### Assignment

Exchange comments on traditions. The following suggestions may start the ball rolling: traditions in our family; traditions of the old country; our debt to the Greeks, to the Romans; the traditions of our school; traditions of the early settlers in our town or community; time-tested formulas, recipes, or directions; traditions of a firm that has been serving the public for generations; simple customs like saying good morning, like

boys removing their hats under a roof, like girls covering their heads in a church. The list might stretch on and on. Yes, the past, "the good old times," had its points; but never forget that the past, when it was the present, was built on a dream of the future, a future of which we are a part.

### Assignment

Consider new styles, in clothes, in automobiles, in slang, in food, in dancing, in music. Most of these are harmless, passing whims of the moment. Do they indicate anything deeper than what appears on the surface?

### Assignment

Consider new styles in travel, in education, in writing, in government. Give examples of each. Are these new styles of more than surface importance? Of what age group are persons most likely to be who prize things old? Of what age group are persons most likely to be who prize things new? In this connection, what is the meaning of the terms *conservative*, *liberal*, *right*, and *left*?

**Authority.** Sir Francis Bacon set out ambitiously to organize all knowledge. He even thought it possible in one short lifetime to learn all things. We are wiser than he in at least this respect; we know that what he planned for himself is impossible. A man may be well informed in general, but he will do well to attempt to be an authority on some one matter only.

"The life so short, the craft so long to learn," complained Chaucer. The name of Einstein stands for mathematics, Seversky for aviation, Deems Taylor for music. It does not follow that because each is a world authority on one subject, he also knows all others. Einstein, for instance, would no doubt be as much at sea in tackling the practical working problems of aviation as Seversky would in writing a symphony.

### Assignment

1. Add other names to those above, names of authorities on radio, agriculture, forestry, social service, styles, bridge, art, etc.
2. Whom in your school would you consult about reading plans, education, friends, work?
3. Whom in your community would you go to for authoritative advice on illness, religion, education, investment of money?
4. Who are the chief authorities on your hobby? Who has written the best or latest books and articles on the country that you have decided to read about (see page 53)?

**Propaganda.** And now we must consider propaganda. There is good propaganda, as well as bad propaganda. We must remember that honest propaganda appeals to reason, tolerance, humanity, kindness, unselfishness. Dishonest propaganda appeals to our personal biases, prejudices, and emotions, to intolerance, fear, and hate. For more on propaganda see Unit 5, "Evaluating What We Read," p. 63, and Unit 6, "Evaluating What We See and Hear," p. 83.



### *Thinking and Democracy*

On the character and straight thinking of its citizens democracy depends for its very life. Curiously enough, while our understanding of one another and our peaceful, co-operative living together are greatly facilitated by our common tongue, English, one of our greatest assets is our multifarious differences. There are differences in inheritance and background, in ability and interests, in beliefs and ambitions. Yet mere tolerance of one another's differences, we have found, is not enough; we accept and are proud of our individual differences. In a democracy there is place for all✓



Keystone

*A Session Like This Reveals Habits of Thinking*

**Assignment**

The class may conduct a survey of the democratic activities of the school. Which are open to every pupil? Which are open to some? Which activities are conducted throughout the school year? Which are occasional only? The results of the survey should be of value to the group and to the school itself. Per-

haps certain recommendations concerning student government may be made to the principal or to the student government association.

### Assignment

Since 1939, when the second World War began, much has been written on democracy in the schools. Use the *Readers' Guide to Periodical Literature* to locate some of this material. See especially *Life*, January 13, 1941. How do the opportunities for democratic participation in school affairs in your school compare with those in other schools?

Some of the units that follow take up, in detail, matters merely mentioned in this introductory section. In these seeing, hearing, reading, speaking, writing, are all discussed from the point of view of straight thinking. Let us remember, whatever is the subject under discussion, it is the mental angle that is important. Above all — we must think straight.

## UNIT 5

### EVALUATING WHAT WE READ

“

'In general, you will do well to regard all reading, whether of books or periodicals, as a kind of game in which you match wits with the author. Such mental athletics demands constant alertness on your part; you get out of your reading only as much as you put into it. Reading is active, not passive.

**Criticism in Reading.** The form of exertion required is what we call *criticism*. Here are some pointers about criticism that you will do well to keep in mind:

1. Criticism may be favorable as well as unfavorable. If you are assigned to criticize a new book, don't conclude that you must find every possible flaw. It takes more brains, of course, to evaluate the merits of a book than to discover a misspelled word or a date given incorrectly.

2. It is not sufficient to say, "I like" or "I don't like." True criticism goes on from any such statement to the giving of reasons. The best critic, in fact, tries to avoid the personal element and to decide impersonally on the value of a book.

3. Criticism must be well informed. The more you know, the better critic you will be. On the other hand, since you still have much to learn, you should be humble in your criticism.

4. Criticism demands an analytical mind, good taste, willingness to receive new ideas, and an extensive vocabulary. You must set up standards for yourself, be able to distinguish the good from the not-so-good, and discuss your judgments in language that is entertaining and varied. You will always seek honestly to find out what the author was trying to do and then evaluate him on his achievement of this. Reading a book or a serious article with an active mind will pay large dividends.



Keystone

### *Training in Reading Critically*

#### Assignment

Before reading a book, while reading it, and after reading it you should check certain details. Try the following on some book that you like:



1. Look at the book. Who published it? Is the firm a reputable one? How can you find out?
2. Look at the date of publication. Has the passage of time "dated" the volume?
3. Consider the author. Is he well known? an authority? What facts about him can you find? Does a knowledge of his career help you to understand him better? Does it help to explain certain tendencies in him?
4. Glance at the preface if there is one. Does this give you any useful suggestions or information?
5. Listen for overtones and undertones. Often an author, without intending to do so, tells you things about himself, reveals his likes and dislikes, prejudices, limitations. An understanding of these helps you to evaluate his book.

Doing things like this makes reading greater fun; it adds to the zest of the battle of wits between you and the author.

### Assignment

Defend or oppose the view that only an expert is qualified to pass on the merits of a book or an article in a particular field. Those who hold this view say that a book on the Spanish-American War ought to be judged by a specialist in this field; that a novel on the French Revolution cannot be appraised except by a historian who knows that period thoroughly; that a manual on skiing ought to be evaluated by an expert skier. Those who take the opposite side assert that one does not have to be a carpenter to know if a table is good or not. Formulate arguments on the side you prefer.

### Assignment

Suppose you were the book editor of a large metropolitan daily. The books listed in Group I below have come in for review, and you have available as reviewers the persons mentioned in Group II (there are more reviewers than books, you will note). Assign the books, and tell why.

## GROUP I

1. A novel about our own times
2. A history of the movies
3. A juvenile for boys
4. A cookbook
5. A biography of the President
6. A collection of humorous poems
7. An account of Johann Sebastian Bach
8. A life of Napoleon
9. A book entitled *How to Speak in Public*

## GROUP II

1. A professional book-reviewer
2. A college professor of history
3. A high-school senior
4. A librarian
5. A famous author who reviews books occasionally
6. The movie critic of the newspaper
7. A local poet who writes sentimental lyrics
8. The leader of the orchestra at a local hotel—a college graduate
9. Your representative in Congress
10. A reporter who likes to read
11. The president of the Women's Club
12. A local bookseller
13. A domestic-science teacher

## Assignment

Some readers evaluate a book, a story in a magazine, or a newspaper editorial in a kind of verbal circle. You ask them, "What did you think of that story?" "Oh, I liked it!" "Why did you like it?" "Because it was interesting." "Why were you interested?" "Well, I liked it." There are some critics who try to avoid the words *interesting* and *uninteresting* as much as they can, although sometimes it is impossible to find good substitutes. Here is a list of words that may be employed in commenting on a book. Look up those you are unfamiliar with. Then review a book, using at least five of these words.

---

attractive	exasperating	animated	amusing	alluring
pleasing	thrilling	lively	entertaining	fascinating
refreshing	harrowing	spirited	witty	insipid
distasteful	delightful	dull	dreary	diverting

**Scientific Methods in Dealing with Propaganda.** You have discussed propaganda and have been warned against a hasty acceptance of anybody's views until you have examined them critically. (See Unit 4, "Examining Our Habits of Thinking.") An additional warning perhaps needs to be given: analyzing propaganda does not mean that you accept *no* views. You are not to reject everything always and constantly, so that you remain in an unsatisfying condition of everlasting denial. Rather you are to proceed by the way of being skeptical to the goal of being confident, through denial to certainty. How can this be done?

If in your reading you are dealing with propaganda or with any other doubtful issue, you will obtain the most satisfactory results by applying the methods and the spirit of *science*. What does science demand?

In the first place, the scientific spirit requires you to deal with all issues unemotionally, or objectively. You keep yourself and your feelings out of the situation. You seek to discover the truth, and not to reach conclusions merely because they are satisfactory to you, your prejudices, your vanity, or your selfish interests. The propagandist, on the contrary, arranges his data to prove something decided on beforehand. The truth is not his goal.

In the second place, you observe carefully, physically and mentally. You seek for all possible evidence, gather every scrap of available information, make an honest search for all the facts. The propagandist does not do this. He ignores obvious evidence, is blind to plain facts.

In the third place, you make a hypothesis, or devise a theory, which fits the evidence that you have gathered. Analyzing all the evidence alertly and creatively, you look for an explanation that makes all the data fit together perfectly like

the pieces of a jigsaw puzzle. After you have arrived at your hypothesis, you check it again and again. But the propagandist does not do this. He had his hypothesis ready before he started, and all his "facts" fit the hypothesis for an excellent reason: he just omits those that do not.

Truthful analysis, truthful observation, truthful theorizing: that is the trio of methods by which science reaches its goals — in a word, *honesty*.

You will meet falsities everywhere in your reading. Sometimes they are harmless, like the tradition of Santa Claus, the legend of William Tell, or the story of Washington and the cherry tree. Historians have many more serious errors than these to deal with constantly. Oftentimes governments have perpetuated deliberate falsehoods to deceive their own people or the world. Occasionally literary men have tried to palm off forgeries, attributing their own manuscripts to famous writers. Newspaper editors at times have seriously told stories they knew to be false, in an attempt to mislead the public. Against financial frauds you must constantly be on guard, and every political campaign swarms with misstatements and false charges.

You must ask yourself: (1) Have all the facts been given? (2) Is the analysis correct? (3) Is the explanation plausible? (4) Is there some selfish motive behind all this? (5) Am I being misled?

Regard it as a danger signal if, in a matter demanding calm thought, someone tries to stir you up to a display of emotion. Make sure that no one is getting your money by playing on your sentiments or your prejudices or your ignorance. Read books, newspapers, and magazines *critically*.

### Assignment

How carefully do you observe? Each of you has, perhaps, some special sphere or field in which he observes details with particular keenness and accuracy. Select one of the following fields or one of your own choosing and prepare an outline showing how well you observe in that field. Then give a talk, with this title: "What to Look for in —."

1. *Automobiles*. Can you tell one make from another? one year's models from another's? Are you quick at reading and remembering license numbers? Describe from memory the instrument board of one car.

2. *Clothing*. Do you recall colors, patterns, styles readily? Do you use your sense of touch as well as sight?

3. *Dogs or cats or other pets*

4. *Roads*. Have you a good sense of direction? Do you find your way about easily? How?

5. *Airplanes or trains or ships*. Do you know markings? designs? colors? engine sounds?

6. *Stamps or coins or items in any other collection*. Do you note minute details? Can you detect forgeries and fakes? Is keen observation of practical value?

### Assignment

The pages of history are strewn with hoaxes, frauds, forgeries, fakes of all kinds. (See Curtis D. MacDougall's excellent book entitled *Hoaxes*.) On some of these frauds investigators have labored for years, sometimes with astonishing results. Perhaps you would like to look up one of the following and analyze the evidence for and against it. In addition to Mr. MacDougall's book, you may find help in *The Book of Knowledge*, *The World Book Encyclopedia*, and Bartlett's *Familiar Quotations*.

1. Did Washington cut down the cherry tree?

2. Did William Tell shoot the apple from his son's head?

3. Did General Pershing say, "Lafayette, we are here"?

4. Did Pocahontas save Captain John Smith's life?

5. Did Marshal Ney of France escape execution and die in North Carolina?

6. Did Betsy Ross make the first Stars and Stripes?

7. Did Dr. Frederick A. Cook first discover the north pole?

### Assignment

Any lawyer with much practice in the courtroom can tell you endless stories about the amazing ignorance of witnesses. Of course some of the odd evidence that is given is just prevari-

cation, plain and fancy. But many extraordinary statements made by witnesses are to be ascribed to defective powers of observation. Interview a lawyer of your acquaintance and ask him to discuss this point with you. Find out what name it is that lawyers give to the process by which they endeavor to discover whether or not a witness has been telling the truth. Bring in a report of your conversation.

### Assignment

You will find it extraordinarily difficult to give exact details even regarding the appearance of your best friends. When a famous English judge died, some of his friends said that he was tall and well proportioned; others asserted that he was below the middle height. The friends of the poetess Elizabeth Barrett Browning could not agree as to the color of her hair. Hawthorne described it as black, Bayard Taylor as chestnut, John Bigelow as dark chestnut, and a painter of the day as dark brown. Try writing a word-portrait of some absent person whom you know very well. Perhaps two or three pupils can write about the same person. Give only details which can be readily checked (color of the hair and eyes, height, etc.)

### Assignment

It is said that the noted historian Leopold von Ranke endeavored to learn the truth about an accident that happened in his native town. A bridge broke down, and several persons were swept away by the river. Von Ranke inquired into the details of the disaster. But the witnesses gave the most diverse and contradictory accounts imaginable. "Now," argued Von Ranke, "if it is impossible to learn the truth about an accident which happened in broad daylight only twenty-four hours ago, how can I declare any fact to be certain which is shrouded in the darkness of ten centuries?"

1. Test Von Ranke's doubts by examining newspaper stories concerning occurrences about which you happen to have some first-

hand knowledge — stories in which incidents are described that you saw or names mentioned of people you know. Are such incidents ever told with complete accuracy?

2. Test Von Ranke's doubts again by using an event that your entire class witnessed. (Have two or three pupils plan some simple thing that they will do before the class, such as writing on the blackboard, closing a window, or handing something to one another.) Have each person in the class describe briefly what he saw. Do the accounts agree?

3. What conclusion ought you to reach regarding newspaper stories? Is it correct to say, "It must be true; I saw it in print"? Or should you go to the other extreme and doubt everything? Discuss the topic "Reasonable Doubts."

### Assignment

Now ask a newspaper reporter or editor whether he regards the common view that newspapers are inaccurate as itself inaccurate. Have him explain to you why the circumstances under which newspapermen work and newspapers are printed naturally result in a certain percentage of error. Ask him if newspapers receive many complaints, and if they make corrections readily. How do newspapermen make sure of accuracy? Do they depend on their memory, or do they take notes, or both?

### Assignment

You are all interested in sports and athletics; many of you have an amazing amount of information at your command regarding some of these. Is it necessary to exercise discrimination and analyze conditions in this field too? For example, are all sports conducted in a sportsmanlike way? Are all amateur athletics truly limited to amateurs? Is there any "hokum" in the publicity announcements regarding players? Are some sports sheer fake and nothing else? From information at your disposal and from your own observation prepare a talk or a theme on this topic: "Be on Your Guard: Sport Contests

Aren't Always What They Seem"; or substitute the name of some sport, such as boxing or wrestling, for "Sport."

**The Truth in Newspapers and Magazines.** Some people regard with awe anything that they see in a newspaper or in a magazine article. Others look at every newspaper item with skepticism, as not much better than a kind of fiction. Both views are, of course, wrong. In order to understand what we ought to believe or what we ought not to believe when reading a newspaper, we must know what a newspaper is, what it aims to do, what its necessary limitations are.

A newspaper, in accordance with its name, tells you the *news*; but it tells you also many other things that are not news. What is in your newspaper depends on you. What do you want your newspaper to print — names of people you know? accounts of sensational crimes? news of foreign affairs? news of scientific discoveries? reports of sermons and lectures? book reviews? movie reviews? stock-market reports? weather predictions? humorous stories? syndicated articles on health? comic strips?

You can see that every editor must have his difficulties. An editor may be an intelligent, cultured man, but he dare not print a newspaper so far above his readers' heads that they will not buy it. A newspaper is a business enterprise, and it is run for profit. If the community is an intelligent, progressive one, it will have an intelligent, progressive paper. Some of the best papers in the country, incidentally, appear in small towns; some of the worst, in large cities.

As a business enterprise a newspaper must not only cater to its readers; it must also serve the ideas of its owner and not offend its advertisers needlessly. If you accept these limitations and keep them in mind as you read, you will be safer in your newspaper reading. You will understand the community and what it looks for in a paper. You will try to find out what the owner's ideas are and discount the editorials accordingly. You will remember that most newspapers could not stay in business long without advertising; but you will expect a newspaper to



guard its readers against fraud and misrepresentation, and not to allow advertisers either to insert news items or to suppress them.

### Assignment

If you were the editor of your local paper, how much space would you give to each of the following events? Assume that you have four columns left. Would you omit any?

1. A murder in your own town
2. A murder, of a very strange character, in a city a thousand miles away
3. The marriage of the daughter of the president of your bank and a local physician
4. A discovery by two chemists in Chicago that will greatly reduce the death rate from tuberculosis
5. The publication of Bernard Shaw's latest play
6. The death of a great foreign statesman
7. The death of an important judge in your county
8. The production of a play by your school
9. An automobile accident on your main street — two out-of-town persons injured
10. A lecture by a famous writer at a women's club in your community
11. A collective interview of a number of prominent local businessmen, showing that business has been good
12. A funny incident involving a mistake in identity, with a local lawyer as the unconscious victim

### Assignment

In a newspaper, accuracy is an important goal, but there are other factors which are also important. For example, (1) a news item may be omitted entirely; (2) too much or too little space may be given an occurrence; (3) a news item may be "displayed" or it may be "buried," given front-page space or made obscure inside the paper; (4) the story of the item may

not be told objectively, but may show editorial bias; (5) the headline may give a false impression of what is in the story.

Examine an issue of a newspaper, and see whether you can detect any of these faults. What proof have you that the conclusions you reach are true? Did the newspaper commit the fault deliberately, or was it carelessness or an oversight?

### Assignment

Study fifteen newspaper stories (in different issues and different papers if you wish) from this point of view: Was the headline accurate? Bring in a report of your findings; and also be prepared to answer this question: Does a false headline do any harm?

### Assignment

Do columnists serve a useful purpose, or has their value been overrated? Divide those whose columns appear in your local paper into (1) political, (2) theatrical, (3) social, (4) general. Have they "inside information," as they generally say they have? Would their columns be better without a by-line? (*By-line* is a newspaper term meaning "the line telling by whom an article is written.") In your judgment, are these columnists egotistic? Discuss this topic: "Columnists: Should They Be Abolished?"

### Assignment

Press agents (public-relations counsels or publicity men, they call themselves today) are men who work either for organizations or for individuals. Movie studios swarm with them. Many important firms employ them in order to keep public opinion friendly to the firms. They have in general three objects: (1) to get favorable stories about their clients into newspapers and magazines; (2) to suppress those that are unfavorable; (3) to modify those that are unfavorable but that cannot be suppressed. Here are some questions to discuss in connection with the work of publicity men:

1. What useful services can publicity men perform for business organizations, charity drives, publishing firms, etc.?
2. Do press agents sometimes make movie actors ridiculous by the exaggerated stories that they circulate?
3. Should publicity men be allowed by newspapers to suppress stories?
4. Looking over an issue of your newspaper, can you detect any stories "planted" by publicity men? How do you know?
5. Have you ever appointed a "publicity representative" for a school enterprise, such as a school play? Was it right to do so? Should newspapers have printed his stories?

### Assignment

How reliable and how good are the sports columns and pages of a newspaper? Do they sometimes abet sports-promoters in putting over fraudulent contests on the public? Are they alert and vigilant in preventing abuses in the field of athletic contests? Do you yourself spend too much time on the sports pages? Do you read with a critical eye so as not to be a victim of money-making promotion schemes? Are the sports pages that you read well written? Bring in clippings to illustrate your answers to these questions.

### Assignment

According to Quincy Howe, in that valuable book *The News and How to Understand It: In Spite of the Newspapers, in Spite of the Magazines, in Spite of the Radio*, all of us seek three things in the news: profit, pleasure, and escape. What does he mean? Apply his remark to your own case.

### Assignment

Do newspapers try to give you too much? Are they usurping the functions of magazines and of books? Look over an issue of your favorite paper, and check items that are really magazine

or book material (rather than *news*). Is there justification for their appearance in your newspaper? Is the material reliable? Do you personally make any use of it?

### Assignment

Do you select your magazines critically? Name your favorite among them. Ask yourself these questions concerning it:

1. Has this magazine an editorial policy? What does it advocate? oppose?

2. Does the editor allow his favored political or economic ideas to influence his choice of stories and articles? Do you realize this, as a rule, while you are reading the latter?

3. If much fiction appears in each issue, are the stories well selected? Do they tend to run to the same types and plots? Do the authors tend to be the same, or does the editor look for new talent?

4. Can you justify your choice of this magazine as your favorite? Try to do so, in a paragraph of about 200 words.

### Assignment

What was the most important happening in your school last week? Answer this question thoughtfully and then narrate the happening accurately in newspaper style. When you have completed your account, write a headline.

**Reviews and Criticisms.** A satisfactory book review, which deals with both the author and his book, answers the following questions: (1) What is the book about? (2) What was the author's purpose in writing it? (3) To what extent did he succeed in achieving his purpose? (4) How does the book rank in comparison with other books by the same author or with similar books by other writers? In answering the first question we should give the reader sufficient information to arouse his interest and help him to decide whether or not he cares to read the book, but we should not write a complete summary of it, for to do so will lessen his interest in the book itself. Answers to the other three questions involve a critical estimate of the

book and constitute the real review. To answer these questions adequately demands close study of the book, an acquaintance with the author's other works, and some familiarity with the writings of other authors on the same subject or in the same field. Our review will carry more weight if we support our statements with specific examples, comparison, and contrast.

In reviewing a book, we should give our honest impression of it independently of what others may have thought about it. We should write in our own style and use our own words. Imitating experienced reviewers is rarely helpful, for we are tempted to borrow their learning and to try to write in a sophisticated style that is not our own. We may express enthusiasm for a book, but we should avoid the overuse of superlatives.

The procedure in estimating the value of any other work of art, whether it be a poem, an essay, a short story, a play, a picture, a piece of sculpture, or a musical composition, is much the same as that involved in reviewing and criticizing a book. We should consider the creator, what he has done, and how well he has done it. In criticizing a theatrical performance we should first deal with the play and the playwright and then with the acting, the scenic effects, and similar details of production.

### Assignment

In what respects does the following specimen satisfy the requirements of a good book review? What evidence is there that the writer formed his own impression of the book? Do the style and diction seem to be the writer's own?

*The Black Tanker.* By HOWARD PEASE. Illustrated by Anton Otto Fischer. 312 pp. New York: Doubleday, Doran and Company. \$2.

These "adventures of a landlubber on the ill-fated last voyage of the oil tank steamer *Zambora*" go faster and come closer to the present moment than even the other Pease books for boys. This may be because he treats boys as men in the matter of thrills; this hero is a freshman at Stanford when the story starts, but before it goes up with a terrific bang in its last chapter Rance Warren has lived a man's life and done man's work such as eighteen-year-olds

do in this wild world today. In days like these, minor mysteries can't stand comparison in boys' books with those in which world issues are involved. This one involves no less an issue than supplying munitions of war to invaders while remaining officially aloof and emotionally sympathetic with the invaded.

The scene is the Pacific, from California to China. Young Warren — so easy in his mind that he almost defers reading his parents' latest air-mail letter from their Pacific cruise until he has arranged some campus matters — finds on its hurried sheet the news that an air raid has struck the town in China where Father stopped off, and that Mother, learning of his serious injury, was on her way to the hospital there. Here is Rance, on the other side of the ocean, not permitted to draw money for clipper passage, with less than a hundred dollars available through selling everything he owns except the clothes he stands in. When his pocket is picked of that, he pushes into the crew of a ship hard-put to get men enough — the *Zambora*, carrying oil.

On board we meet old friends: Captain Jarvis and third mate Tod Moran, well known to Pease followers. They are what they seem to be — but who is the man on board who evidently is not? Why these unexplained accidents and deaths? To whom is the oil going? Who means that it shall not get there, and why? With these problems a young reader concerns himself. They are not over when Rance gets shore leave, finds his surgeon father (with one arm gone), and hears what he has to say. They are not over when he returns to his ship and hears what the captain has to say. The ethical problem involved may not be solved, even with the identification of the dangerous man on board, but it may have set a boy thinking on subjects he had considered as far out of his personal sphere as the college boys in this book's first chapter, comfortably agreeing "Let's keep our shirts on. What difference does it make to us who wins?" — *Books* (*New York Herald Tribune*)

### Assignment

In a newspaper or a magazine find and bring to class a review of a book that you have read. Be prepared to show in what respects the review is satisfactory and to suggest improvements, if any, that might be made.

### Assignment

Write in 300 to 600 words a review of a modern novel or biography that you and other members of your class have read. Here are some suggestions to help you in planning and in writing a satisfactory review, though you may not apply them all:

1. Give the title of the book, the name of the author, the name of the publisher, and the date of publication.
2. Mention the type (fiction or non-fiction) to which the book belongs, and state the author's purpose.
3. Tell briefly what the book is about, but do not spoil it for other readers by writing a summary.
4. Explain, by giving definite reasons, why you liked or disliked the book. You may, if you see fit, quote *brief* passages to illustrate your points.
5. Indicate, if you can, how the author's background, point of view, personality, and style helped or hindered him in accomplishing his purpose.
6. Tell how, in your estimation, this book compares with other books by the same author or with similar books by other writers.
7. Mention the opinion of certain other reviewers, and tell why and how you agree or disagree with their estimates of the book.
8. If you have found the book enjoyable and profitable reading, explain why you recommend it to other readers.
9. In writing your review try to be open-minded and fair. Avoid personal prejudices. Your main job as a reviewer is to discover the author's purpose and to evaluate his success in achieving that purpose.

## UNIT 6

### EVALUATING WHAT WE SEE AND HEAR

“

**Variety of Offerings.** When you pay your admission fee at the box office of a motion-picture theater or tune in your radio, you make possible for yourself an immense variety of entertainment and information. Here is the magic carpet that transports you all over the world, the “Open sesame!” that presents you with the resources of treasure houses far richer than those of Ali Baba and the forty thieves. You may see all and hear all. Whether or not you know all depends upon yourself.

As you must realize, the very richness of the opportunities that movies and the radio afford is itself a problem. You may be distracted by them from the even greater richness of books. You may neglect the appeal of the living stage. You may stay indoors too much and injure your health. You may fail to discriminate and foolishly waste your time on inferior material. You may allow yourself to be influenced by demagogues or yield to the appeal of rabble-rousers.

Here are problems of taste, of budgeting time, of making choices. In the end the issue is a selfish one: How can you derive the greatest benefit from motion pictures and radio programs? You wish to see and hear the plays that will give you the most intelligent enjoyment, to obtain from your attendance at motion-picture theaters and your listening to the radio the most reliable information, to guard yourself against ideas and proposals that may harm you and your country.

#### Assignment

Obtain from a local theater manager a list of the movies that were to be seen at his theater during the past three (or six) months. What sort of plays were these? Were they varied? To what countries did they transport you? To what past ages of history? With what important characters did you become





Galloway

*Molding Public Opinion through the Newsreel of the  
Movies*

acquainted? What leading stars performed in them? Who were some of the important directors responsible for the plays? Write an essay developing this idea: "Motion-picture plays are amazingly varied."

### Assignment

Have you sometimes been disappointed with a movie that you have seen? Would it be possible to avoid such a disappointment? Explain in a paragraph which of the following best ensure your seeing movies that you will enjoy:

1. Reading what motion-picture critics say about a movie that you expect to see.
2. Looking at the blurbs and advertising provided by the producer of the picture.
3. Getting the opinion of an older person or a classmate who has already seen the picture.
4. Weighing the attractiveness, the merits, and the past performances of the leading actors, the director, and the producer of the picture.
5. Knowing something about the novel or the play on which the movie is based.

### Assignment

It is helpful to discuss a motion picture occasionally both before and after seeing it. Take some play that most members of the class expect to see and tell as much as you can about it. Analyze also your reasons for choosing it. After attending the performance discuss it again, particularly answering this question: Was it worth while?

### Assignment

What is being done in your town to secure suitable movies? It has been discovered, in many communities, that securing suitable pictures is largely a matter of rating them early enough. Usually, by the time the rating is done, the movie is gone —

to some other town. It is much better, therefore, to see the movie beforehand, if possible; and that is exactly what has been done in some places. Arrangements are made with local managers to present a preview (usually a week before the picture is to be shown). At these previews a committee of students (assisted by teacher-sponsors and perhaps by members of a parent-teacher association) sees pictures and decides whether or not to recommend them. See if you can arrange a scheme of this sort in your community. Write out an outline of the proposal, submit it in a letter to your principal and (with his consent) to some members of the community, and then discuss it with theater managers. If the idea is approved, prepare invitations for the preview. You may also in time decide to work out rating sheets to assist in the voting.

### Assignment

There has been much discussion recently about the lack of good radio critics. You will find it is much easier to get intelligent opinions in print on books, plays, and motion pictures than on radio programs. In a class discussion tell which of the following factors are chiefly responsible for this situation :

1. It is impossible for a critic to listen to all programs on the air.
2. Newspaper and magazine publishers regard radio as a serious rival in the advertising field, and do not wish to build up this rival by giving it serious critical attention.
3. A radio program, in the great majority of cases, is given only once. Criticism, therefore, would not help you in choosing programs.
4. Radio has no standards that critics can employ in judging programs.
5. Radio is a new art that has not yet developed reliable critics.

Supplement the discussion by bringing to class clippings of what you consider good radio criticism.

### Assignment

Here is a problem of discrimination in radio that you will enjoy discussing:

Suppose that a great crisis, such as a Presidential election, faces the nation. Also, some exciting football games are being played, or a prize fight is scheduled. To which ought a broadcasting company to give prior time: a speech by one of the Presidential candidates or a broadcast of the sports event?

**Evaluating Dramatic Performances.** Unquestionably, it is some form of drama that we all like best for entertainment. In motion pictures and on the air, plays of all types are favorite choices. Even such nontheatrical broadcasts as descriptions of a baseball game or a political convention are rendered dramatic by the way in which they are announced. We also have the alleged "feuds" of radio comedians and the lively contests of Town Hall speakers to provide us with drama.

What are the various kinds of drama that we get? Are some kinds considered better than others? We shall find diverse opinions as to whether it is the author of a play who is important, or whether it is the director and the actors who count. We shall discover differences between stage plays and newer forms. Resemblances also can be traced. There are distinctions of treatment between motion-picture plays and radio plays. Is quality of voice important in both?

These and many other questions are raised as we see and hear these newer forms of drama, which are united in the latest art form, television.

### Assignment

What elements are common to all drama? If you can discover these and work out scales of merit with them, it will be possible to prepare a useful rating sheet. To this can later be added elements peculiar to the stage, the screen, and the air.

Suggestions are given below. For instance, some factors

common to all drama are plot, characters, theme, dialogue, direction, acting.

Head your sheet of paper "Rating Sheet for Drama."

Begin with plot, for example. Place the word at the left-hand side of your sheet; then to the right give important qualities to be considered in discussing that particular element. Ask yourself, for instance, "What makes a plot good or bad?" Is a particular plot original? logical? probable? Or is it ordinary? illogical? improbable?

Your first entry will look like this on your sheet:

Rating Sheet for Drama			
PLOT	Original ---	Logical ---	Probable ---
	Ordinary ---	Illogical ---	Improbable ---

As you consider each play you see, check the adjective or adjectives which describe it.

Now take characters, theme, etc. and find qualities to discuss in connection with each.

### Assignment

From this rating sheet you can go on to discuss a significant question: What must be considered in a photoplay and what in a radio play that one need not take up in analyzing a stage play? In a motion picture, obviously, photography is a very important factor. In radio sound and sound effects play a great role. Can you mention any other aspects of the photoplay or of the radio play that need consideration? Then add to your rating sheet sections on the photoplay and the radio play.

### Assignment

Take either a movie or a radio play that you have seen or heard recently and write a comment on it (75-100 words). Here are two reviews of *Little Men*, showing how opinions can honestly differ:

1. *Little Men* is a very swell picture for children. Is entertaining and provides an opportunity for Jack Oakie to display his inimitable

talents. The scene in which he cut off the tail of his coat is the funniest I've seen in any picture recently. This production has done well by Louisa May Alcott.<sup>1</sup>

2. Amusing caricature based on the title of a famous book. Is it good to distort a book — both in plot and in spirit? Why not keep to the original? Even at that, and in spite of crudeness, the story is better than a "Western," a "crime story," or a "sex story," and is certain to interest young people. It has a nostalgic, old-fashioned quality that holds interest.<sup>2</sup>

### Assignment

From which do you obtain the greater enjoyment, a motion picture or a radio play? Write a paragraph of explanation, with the following topic sentence: "On the whole, I prefer a radio drama to a movie," or vice versa.

**Accuracy of Information.** In addition to entertainment, both motion pictures and radio provide many opportunities for the acquisition of useful information. The producers of both types of programs, incidentally, go to very considerable trouble to secure accuracy. Both, particularly motion-picture producers, maintain large staffs which investigate minutely the proposed settings of photoplays and secure accurate data regarding background, properties, historical events, etc. They realize that even a minor error will probably produce a huge crop of critical comments. As a consequence, one can in general depend upon the faithfulness of the settings, costumes, and the like; they may even be more intelligently presented and valuable than the play itself.

Moreover, direct factual information is given in travelogues, newsreels, news broadcasts, talks on vocations and avocations, analyses of political and economic topics, dramas dealing with scientific discoveries, interpretations of music and literature, quizzes, etc. In these, particularly on the radio, some of the world's greatest authorities appear.

<sup>1</sup> From *Group Discussion Guide*, Vol. VI, No. 4, December, 1940, published by Educational & Recreational Guides, Inc.

<sup>2</sup> *Ibid.*

### Assignment

Mention some movies and radio programs from which you derived interesting and valuable information. How could you be sure the information was accurate? Have you ever caught an error in a photoplay or a radio broadcast? Explain in a brief talk.

### Assignment

Take a list of radio programs available this coming week in your locality and analyze it minutely. Show how, by listening wisely and carefully, one might really take a series of useful informational courses given by experts. List these programs under subject heads, such as "Literature," "Problems of Today," and "Science."

### Assignment

Compare newsreels with newscasts in the following respects: (1) timeliness; (2) accuracy; (3) impartiality; (4) completeness of coverage; (5) dramatic quality; (6) general value.

**Analysis of Propaganda.** No medium hitherto perfected by mankind has the tremendous propaganda power of radio. Radio oratory reaches millions immediately; it can be made highly emotional and dramatic; it has immense powers for good and evil.

Because of these immense powers it is highly important that we develop counterbalancing powers of resistance. What an orator says may be true or false, but we must consider his assertions and his arguments coolly, in the light of reason, not passionately and emotionally. We have in our generation seen the world racked and ruined by reckless speakers willing to plunge mankind into the vortex of hatred and war in order to serve their own greed for power. It is our duty to resist those who seek to inflame us rather than to instruct and persuade us. (See Unit 4, "Examining Our Habits of Thinking.")

We must be on our guard, moreover, against commercial

wiles and devices that smoothly lure us into actions detrimental to our health or wasteful of our money. The best — and most successful — firms today are strictly honorable. The others we must not allow to mislead us.

### Assignment

Select from the following statements one that particularly appeals to you, and be prepared to discuss it in a talk of two or three minutes in length :

1. If a political orator closes his talk with an appeal to "slip a dollar into an envelope and send it to me," it is particularly important to be cautious in accepting his ideas. (Ought one to write to him and ask whether he gives regularly a sworn statement as to how he has used the funds?)

2. The more you know, the better able you are to analyze a speaker's assertions. Therefore it is well to read and learn and discuss.

3. When an orator begins calling other people names, while he assures you how noble he is, it is well to watch out.

4. You are acquainted with the American Bill of Rights, the first ten amendments to the Constitution. If a speaker denies the validity of any of these, by implication or directly, it is well to suspect him of aims contrary to our welfare.

5. Before accepting a radio speaker's ideas, one ought to examine them again carefully in cold print.

### Assignment

What is your attitude toward commercial announcements in radio? Discuss one of the following statements. Give examples.

1. Some announcers speak at too great length about their product, and hence spoil their effectiveness.

2. Announcements made with a sense of humor (including those that pretend to make fun of a product) are the most effective.

3. Statements regarding medical products should be accepted with extreme caution; such products should be taken only on a physician's advice.



4. Testimonials given over the air should be received skeptically.
5. Announcements made in a highly emotional tone are ridiculous.
6. It is well that the government keeps a wary eye on radio contests.
7. Commercial announcements in children's programs should be worded with particular caution.

### Assignment

Show why it is that commercial announcements are made in radio programs. Would you take the view that these should be abolished? Has this been done successfully in any other country? Perhaps you will want to debate this question.

### Assignment

Through the National Association of Broadcasters the following code, governing religious broadcasts, was adopted several years ago and is still in force. Discuss this code in a paragraph (50-100 words).

Radio, which reaches men of all creeds and races simultaneously, may not be used to convey attacks upon another's race or religion. Rather it should be the purpose of the religious broadcast to promote the spiritual harmony and understanding of mankind and to administer broadly to the varied religious needs of the community.

### Assignment

You have doubtless listened to America's Town Meeting of the Air and other similar programs. Why are such programs likely to lead to a better understanding of any problem, in a way that appeals to Americans? In your reply give examples from programs that you have heard.

### Assignment

Is all propaganda improper? Would a series of motion pictures inculcating democracy and Americanism be wrong? Explain your views.

### Assignment

Here are seven common propaganda devices.<sup>1</sup> Study each device closely, discuss it in class, and give examples of each from everyday conversation, lectures, advertising, and radio broadcasts.

1. *Name Calling* — giving an idea a bad label — is used to make us reject and condemn an idea without examining the evidence.

2. *Glittering Generality* — associating something with a "virtue word" — is used to make us accept and approve the thing without examining the evidence.

3. *Transfer* carries the authority, sanction, and prestige of something respected and revered over to something else in order to make the latter acceptable; or it carries authority, sanction, and disapproval to cause us to reject and disapprove something the propagandist would have us reject and disapprove.

4. *Testimonial* consists in having some respected or hated person say that a given idea or program or product or person is good or bad.

5. *Plain Folks* is the method by which a speaker attempts to convince his audience that he and his ideas are good because they are "of the people," the "plain folks."

6. *Card Stacking* involves the selection and use of facts or falsehoods, illustrations or distractions, and logical or illogical statements in order to give the best or the worst possible case for an idea, program, person, or product.

7. *Band Wagon* has as its theme "Everybody — at least all of us — is doing it"; with it, the propagandist attempts to convince us that all members of a group to which we belong are accepting his program and that we *must therefore* follow our crowd and "jump on the band wagon."

<sup>1</sup> From *The Fine Art of Propaganda*, by A. M. and E. B. Lee, copyright, 1939. By permission of Harcourt, Brace and Company, Inc.

## UNIT 7

### WRITING PRÉCIS

### TO TEST COMPREHENSION

“

The History of the Précis. We remember Monsieur Précis without doubt: his concise, clear-cut way of always being correct, his intelligent, forceful manner of getting at the gist of any subject under discussion. We remember, too, how he kept us on our mental toes, so to speak, for he was always a wide-awake, alert companion. We have often met him in the English class. We have caught glimpses of his handiwork now and then in newspaper headlines, in the digest and book-review magazines, in the broadcasts of radio commentators. Often, no doubt, we have invoked his aid as we studied and reviewed our science and mathematics and language lessons.

Now, as we renew our acquaintance with Monsieur Précis, we shall be interested in further details of his history. Curiously enough, he first came into prominence, not in his native France at all, but in England. Mr. Précis began life in his adopted country as a humble clerk in the indexing and filing departments of the diplomatic service. He made himself enormously useful in the writing of condensed connected narratives of series of letters. Out of the chaos of manuscript correspondence (this was before the use of the typewriter became common) he brought order and sense. At last busy statesmen could get at the gist of a matter without waste of valuable time. Only much later did English and American teachers invite Mr. Précis to aid them in training their pupils in thoughtful reading and writing.

And here it is not inappropriate to remark that the Précis family line has been traced. It is an ancient one, going back through the French *précis* to the Latin *praecisus* ("cut off"), from *praecidere* ("to cut off"). Mr. Précis comes honestly by his clipped way of writing and speaking.

**What We Need to Know about the Writing of the Précis.** And now, dropping figurative expression, let us consider a few brief reminders. If we would become expert makers of précis, we must read with our whole mind at attention. Fortunately, we may reread as often as necessary in order to make sure of the central thought. We should remember that our getting this thought may depend on our understanding the very word or phrase that we do not understand. We should let nothing escape us. Let us utilize the aids to thought-getting: topic and summarizing sentences, transition words and phrases, the structural framework. We should take brief notes of the really important ideas, in our own words. We must put what we read through the winnowing machine of our mind. Let us blow the chaff away and keep the precious kernels of thought.

We must write with our whole minds at attention, too. It is not easy to express in our own words the mood or feeling, as well as the idea, of what we have read. In general, we should follow the plan and thought relation of the original. The précis-writer is an interpreter, not a critic. It is good to give our précis a title because the process of deciding on a title includes deciding on what the central thought is.

Fortunately, a précis need not be too compressed; it should be, usually, one fourth to one third the length of the original. Even so, there will be no space for repetition, for illustrations, or for quotations. We shall find complex sentences of more value than simple and compound ones. Instead of the commonplace *and* and *but*, we should use subordinating conjunctions, like *because*, *when*, *if*, to show thought relationships. And we must hunt for the summarizing word or phrase. Josh Billings had the right idea when he remarked: "I don't keer how much a man sez as long as he sez it in a few words."

And now let us be up and at it.

### Assignment

A century ago Abraham Lincoln answered a begging letter from his stepbrother, John D. Johnston. Write a précis of each of its paragraphs.

[December 24, 1848]

Dear Johnston :

Your request for eighty dollars, I do not think it best to comply with now. At the various times when I have helped you a little, you have said to me, "We can get along very well now," but in a very short time I find you in the same difficulty again. Now this can only happen by some defect in your conduct. What that defect is, I think I know. You are not *lazy*, and still you are an *idler*. I doubt whether since I saw you, you have done a good whole day's work, in any one day. You do not very much dislike to work, and still you do not work much, merely because it does not seem to you that you could get much for it.

This habit of uselessly wasting time, is the whole difficulty ; it is vastly important to you, and still more so to your children, that you should break this habit. It is more important to them, because they have longer to live, and can keep out of an idle habit before they are in it, casier than they can get out after they are in.

You are now in need of some ready money ; and what I propose is, that you shall go to work, "tooth and nail," for somebody who will give you money for it.

Let father and your boys take charge of your things at home — prepare for a crop, and make the crop, and you go to work for the best money wages, or in discharge of any debt you owe, that you can get. And to secure you a fair reward for your labor, I now promise you that for every dollar you will, between this and the first of May, get for your own labor either in money or in your own indebtedness, I will then give you one other dollar.

By this, if you hire yourself at ten dollars a month, from me you will get ten more, making twenty dollars a month for your work. In this, I do not mean you shall go off to St. Louis, or the lead mines, or the gold mines, in California, but I mean for you to go at it for the best wages you can get close to home — in Coles County.

Now if you will do this, you will soon be out of debt, and what is better, you will have a habit that will keep you from getting in debt again. But if I should now clear you out, next year you will be just as deep in as ever. You say you would almost give your place in Heaven for \$70 or \$80. Then you value your place in Heaven very cheaply, for I am sure you can with the offer I make

you get the seventy or eighty dollars for four or five months' work. You say if I furnish you the money you will deed me the land, and if you don't pay the money back, you will deliver possession —

Nonsense! If you can't now live *with* the land, how will you then live without it? You have always been kind to me, and I do not now mean to be unkind to you. On the contrary, if you will but follow my advice, you will find it worth more than eight times eighty dollars to you.

Affectionately

Your brother

*A. Lincoln*

### Assignment

Headlines are *précis* of a sort, although not always adequate ones. Try this experiment: Clip from a recent paper an interesting news story. Two by two, you will exchange clippings, each of you keeping back the headlines of the story he has clipped. Then, in class, or at home, write main headlines and subheadlines for the news story that you have received in the exchange. Comparison of your headlines with the originals will be illuminating.

**The Importance of Listening.** Listening plays a large part in our modern world. Movies have become talkies. The radio assaults our ears in every house and shop. All this is in addition to talk in school, at home, on the street. As a result of the continuous assault upon our ears each of us has built up a defense of inattention. Now and then, however, there is real need for us to "get" what is being said. First, we must be quiet ourselves. Secondly, we must pay strict attention. Besides, we must keep our minds active if we are to understand and appreciate what we are listening to. Try yourself out with the following.

### Assignment

Listen as various pupils make announcements. Immediately after each has spoken, try to repeat what has been said.

### Assignment

Your teacher or a classmate will read aloud a short, clearly written editorial while you pay close attention. Write at once a brief précis of what you heard. Do not be discouraged if, on this first attempt at writing a précis from one hearing instead of many readings, you do not agree with your classmates or with the original paragraph.

### Assignment

Listen, each one at home, to the same news commentator. Compare your individually written précis of what he said.

**Précis of the Printed Word.** But let us turn again to précis of the printed word. Your attempts at précis of the spoken word should make you pay even closer attention to the main ideas of what you read.

### Assignment

Donald Culross Peattie heads this entry in his *Almanac for Moderns* merely "September First." Give this miniature essay a more distinctive title. Try to compress each of the four paragraphs into a sentence.

I once began, but never finished, a collection of the beetles in my neighborhood. I began it under the impression that it would form an easy specialty. Beetles are not so difficult to capture as butterflies, and no such finicking job to prepare, nor are they half so perishable. But I gave the collecting up because I discovered that there were almost three thousand beetles already known, from a ten mile square in my own district.

I worked just long enough with beetles to gain a certain feeling for families that is still useful at times. But what chiefly delighted me was the infinite variety of their habitats and their ways of gaining a livelihood. I discovered that there were the powder-post beetles, the odor-of-leather beetles, the caterpillar hunters, the bombardiers, sextons or buryers, soldiers, stag beetles, rhinoceros beetles, unicorns and longicorns, gold beetles, darkling beetles, cardinal, tiger, rove, whirligig, and scarab beetles.

Beetles naturally divide themselves as vegetarians or carnivores,

but I was more startled to find how many of them had very specialized appetites. One of the several drugstore beetles eats aconite by preference. Now that I come to think of it, this same beetle has been immortalized in Benét's poem "Endymion in Edmonston." There are fungus beetles, oil beetles, cigar beetles, grain, rice, bacon, carpet, greenhouse, and even herbarium beetles.

Before long I was to learn that there are beetles found only in ants' nests, some as parasites or devourers, others as part of the ant's stockyard of cattle kept for killing. There are beetles special to termites' nests, to wasps' nests, to wood mice's nests, to old bones, and beetles parasitic on other beetles.

**The Précis of Poetry.** At last we come to the writing of the précis of poetry, for several reasons more difficult than that of prose. To begin with, poetry is more compact than prose, a good reason why the précis of a poem is sometimes longer than one third of the original.

The reader of a poem must be cognizant not only of the thought, often suggested by the symbolism, but of the mood or emotion, often implied rather than stated. Sometimes the title gives a hint, sometimes the imagery or a figure of speech. The word order of poetry is often twisted, or inverted, and must be straightened out before the unaccustomed reader can get the thought. To study the poem line by line, phrase by phrase, or one sentence or stanza at a time, is a good rule at first. In writing our précis we must beware of rhyme and poetic phrase. Here we should take special care to rephrase in our own words.

### Assignment

Restate, in simple prose, the thought of this six-line poem by Tennyson. Catch, if possible, Tennyson's mood, as well as his thought.

Flower in the crannied wall,  
I pluck you out of the crannies;  
I hold you here, root and all, in my hand,  
Little flower — but *if* I could understand  
What you are, root and all, and all in all,  
I should know what God and man is.



### Assignment

It is generally agreed that Robert Browning wrote "My Star" to his wife, Elizabeth Barrett, also a poet. What figure of speech is the poem as a whole? Embedded in the little poem are three short similes. Find them. Write a précis of not more than thirty words.

All that I know  
 Of a certain star  
 Is, it can throw  
 (Like the angled spar)  
 Now a dart of red,  
 Now a dart of blue;  
 Till my friends have said  
 They would fain see, too,  
 My star that dartles the red and the blue!  
 Then it stops like a bird; like a flower hangs furled:  
 They must solace themselves with the Saturn above it.  
 What matter to me if their star is a world?  
 Mine has opened its soul to me; therefore I love it.

### Assignment

In three stanzas the poet tells a story of long-ago childhood; in the final stanza she gives the reason for telling the story. Whose is the "Voice" of the last stanza? Write the précis.

#### "FROST TO-NIGHT"<sup>1</sup>

Apple-green west and an orange bar;  
 And the crystal eye of a lone, one star . . .  
 And, "Child, take the shears and cut what you will,  
 Frost to-night — so clear and dead-still."

Then I sally forth, half sad, half proud,  
 And I come to the velvet, imperial crowd,  
 The wine-red, the gold, the crimson, the pied, —  
 The dahlias that reign by the garden-side.

<sup>1</sup> From *Selected Poems*, by Edith M. Thomas. Harper & Brothers.

The dahlias I might not touch till to-night!  
A gleam of shears in the fading light,  
And I gathered them all, — the splendid throng,  
And in one great sheaf I bore them along.

In my garden of Life with its all late flowers  
I heed a Voice in the shrinking hours:  
"Frost to-night — so clear and dead-still" . . .  
Half sad, half proud, my arms I fill.

EDITH M. THOMAS

### Assignment

Certainly no admonition given a young man by a foolish old man ever contained more wisdom than Polonius's advice to his son, Laertes. The quotation is from Shakespeare's *Hamlet*, Act I, Scene 3, lines 58-80. Boil the twenty-odd lines of blank verse down to brief, direct, simple prose. At least seven different items of a young man's conduct are discussed.

To understand this passage clearly, you will doubtless have to look up the meaning of several words, such as *character*, *familiar*, *vulgar*, *adoption*, *dull*, *palm*, *censure*, *habit*, *fancy*, *select*, *generous*, *chief*, and *husbandry*. For this necessary information consult the notes of a school edition of *Hamlet* and an unabridged dictionary.

And these few precepts in thy memory  
See thou character. Give thy thoughts no tongue,  
Nor any unproportion'd thought his act.  
Be thou familiar, but by no means vulgar:  
Those friends thou hast, and their adoption tried,  
Grapple them unto thy soul with hoops of steel;  
But do not dull thy palm with entertainment  
Of each new-hatch'd, unfledg'd comrade. Beware  
Of entrance to a quarrel; but being in,  
Bear 't that th' opposed may beware of thee.

Give every man thine ear, but few thy voice ;  
 Take each man's censure, but reserve thy judgment.  
 Costly thy habit as thy purse can buy,  
 But not express'd in fancy ; rich, not gaudy ;  
 For the apparel oft proclaims the man,  
 And they in France of the best rank and station  
 Are most select and generous, chief in that.  
 Neither a borrower nor a lender be ;  
 For loan oft loses both itself and friend,  
 And borrowing dulls the edge of husbandry.  
 This above all — to thine own self be true,  
 And it must follow, as the night the day,  
 Thou canst not then be false to any man.

If you have put yourself strenuously through the exercises on the précis suggested in this unit, you have had a taste of real mental discipline. It is such discipline that leads to easy understanding and appreciation of the thought and the feeling of what you read and hear. Keep up the good work. Let the précis habit become a fixed one.

## UNIT 8

### ORGANIZING ORAL AND WRITTEN WORK

“

**The Necessity for Planning and Organizing in Composition.** In every form of creative work it is the plan that gives stability to the structure. No painter, sculptor, architect, or engineer approaches his problem without first sitting down with paper and pencil in hand. He must *think through* the design which is developing in his head. When flashes of inspiration come, he must jot them down, mull over them, change and improve them, so that these rough ideas take shape and form. And just as the bridge or the monument must rest on a solid foundation, if it is to be permanent, so must oral and written work be constructed on a framework of sound and logical thought.

As we approach the problem of organizing our material, we must first make up our minds about three things:

1. What shall we write about?
2. Where shall we get our material?
3. How shall we present this material?

**The Choice of Subject.** Unless the subject has been definitely assigned by our teacher, we have a wide field from which to choose. We shall naturally think first of our own dominant interests. Unless the subject is one for which we have genuine enthusiasm, we shall not be able to put *life* into our theme. It is an excellent idea, too, to select subjects about which we have already acquired some knowledge. For instance, if we have lived all our lives on the Great Plains, it would be rather foolish to take mountain-climbing as a subject. However, if mountain-climbing is one of those tantalizing ambitions which have always been with us, we might read as widely as we can about the exploits of some *one* mountain-climber or the difficulties of climbing some *one* mountain.

**Collecting the Material.** This brings us to the second question: Where shall we get our material?



Keystone

### *Taking Careful Notes Helps to Make a Good Theme*

1. *Personal experiences.* If we are writing about personal experiences, there is no question as to where we shall look for details. It will be in our memories or in the memories of our parents or friends. We may want to convey the joy we feel in guiding a boat through choppy waters or in swinging an ax to fell a tree. A girl may describe her sensations as she snaps the last thread that tacks the gold lace to her fancy-dress costume. We have an almost unlimited storehouse of material upon which we may draw.

2. *Research on interesting topics.* If, on the other hand, we have selected a subject that interests us, but of which we have no personal knowledge, we shall have to repair to the library for our material. Or we may consult people who are authorities on the subject and visit places associated with it. The more reading we can do, the more material we can collect on the subject, the more interest we ourselves shall feel, and the more details we shall have to choose from.

### Assignment

Name three subjects about which you could write or talk well because you know a great deal about them. Name three subjects about which you have always wanted to know more.

**Presenting the Material.** The next question is how to present this material that we have selected. In many instances we shall find such a wealth of facts on the subject that we are baffled as to how to begin. We shall have to make up our minds about the special angle of our subject which we wish to treat. This will decide the exact information which we can use. We cannot tell all we should like to tell, because the amount would fill a volume. If we are taking the material from our own lives, it is well to jot down the points we shall consider. If the substance is to come from a book or a number of printed sources, we must read the necessary chapters, articles, or stories, and take notes. When this has been done, we must sit down and quietly turn the material over in our minds. Then we must consider how much we can say in the time or space at our disposal. In making this decision, let us definitely confine ourselves to that aspect of the subject which best suits our purpose.

In presenting our subjects, it is well to remember that a humorous treatment can often turn simple material into material that abounds in interest. Not all subjects can be treated humorously, it is true, but we shall find that if we handle our personal experiences in an amusing way, it will heighten their interest and give pleasure to the teacher and to the class.

### Assignment

From each of five of the following general topics, derive a limited subject suitable for a composition, either written or oral, of about 500 words. Select an aspect of each subject about which you would thoroughly enjoy talking or writing. Then give it the most stimulating title you can. Choose at least one subject about which you must look up information in a book.

- |                   |               |                    |
|-------------------|---------------|--------------------|
| 1. Transportation | 5. Hobbies    | 9. Famous Women    |
| 2. Athletics      | 6. Queer Pets | 10. Holidays       |
| 3. Inventions     | 7. Trips      | 11. Entertainments |
| 4. Fashions       | 8. Vacations  | 12. Radio Plays    |

### Assignment

Choose with care one of the limited subjects that you listed in the last assignment. Write at the top of a sheet of paper the title that you gave it. Make running notes on your subject, and next prepare a list of such topics and details as you think are required to develop it adequately.

### Assignment

Ask your history teacher to prepare for you a number of essay-type questions, one of which he might give you in an examination. Choose one and, if necessary, take notes on it. Then make a list of topics that you believe necessary to answer the question satisfactorily.

### Assignment

Look up in the proper sources information on at least two of the topics listed below. Take notes on them for future reference.

1. The Wisdom of Mother Goose
2. A King in Shakespeare
3. Tool-Making Constitutes Civilization

4. Some Problems in Bridgebuilding
5. Science on Main Street
6. The Mysterious in Leonardo da Vinci
7. A Vocation Which Holds Promise for the Future
8. A Short History of My Native Town

**Making the Outline.** We have thus far had experience in selecting subjects and in assembling ideas about these subjects. It is now time for us to take these random jottings and arrange them in the form of an outline. We may choose one of two types, the topical outline or the sentence outline. The first is easy to handle and is usually sufficient for a theme or talk of ordinary length. The latter we reserve for longer, more thought-provoking undertakings.

A topical outline may be merely suggestive in content, or it may be developed in great detail. In the simplest type we use only principal topics and one grade of subtopics. In a detailed topical outline Roman numerals indicate the principal divisions. Under these we use capital letters for our first grade of subdivisions, Arabic numerals for our second grade, and small letters for our third grade. If further subdivisions seem necessary, we employ Arabic numerals and then small letters, both in parentheses. Unless we enclose figures and letters in parentheses, we follow each by a period. In the topical outline the topics are not followed by a period. Here is an illustration of a somewhat detailed topical outline :

#### Trying My Hand at Amateur Coaching

##### I. Selection of committees

###### A. Play committee

1. Consideration of types of play
  - a. Comedy and farce
  - b. Operetta
  - c. Classic tragedy
2. Consideration of practicability
  - a. Financial point of view
  - b. Possibilities of casting



- B. Production committees
  - 1. Stage setting
  - 2. Costumes
  - 3. Lighting
  - 4. Properties
- II. Selection of cast
  - A. Tryouts
    - 1. Leading characters
    - 2. Secondary characters
  - B. Musicians, dancers, stand-ins, prompter, etc.
- III. Problem of rehearsals
  - A. Time and place
  - B. Arrangement for conveyance of properties
- IV. Technique of coaching
  - A. Plotting out the stage action
    - 1. Directing entrances and exits
    - 2. Planning arrangement of stage positions
  - B. Assistance in character interpretation
    - 1. Suggestions for stage "business"
    - 2. Explanatory suggestions about psychology of characters
  - C. Guidance in voice production
  - D. Timing and emphasizing of drama
- V. Dress rehearsal
  - A. Overseeing make-up and costumes
  - B. Synchronizing entire cast and stage and property workers
  - C. Stepping up the pace of the play
- VI. Final performance

### Assignment

Arrange one of the sets of notes that you prepared in the last assignment on page 99 into a detailed topical outline which you feel you could develop into an excellent theme. Even though you are making only an outline, you must be sure that your ideas are clearly thought out and that the relationship between topics is logical and evident.

**Three Essentials of Composition-Building.** As we arrange our material in outline form, we must bear in mind the three rules

of unity, coherence, and emphasis. *Unity*, as the name suggests, demands that the theme shall be one unit. We must carefully avoid all digressions. *Coherence* demands the placing of all principal and subordinate topics so logically that each idea follows naturally from the preceding idea. In this way the reader can move from point to point as effortlessly as possible. *Emphasis* demands the placing of information in the order of its importance. The two most prominent positions in a theme are the beginning and the end. Of these, the second is more emphatic than the first. In arranging and outlining our themes, we should try to lead the reader through a succession of points of increasing interest. This order of arrangement is called climactic order. Often, however, we are obliged to keep to chronological order.

#### Assignment

From one of the sets of notes that you made in preparing the last assignment on page 99, construct with care a sentence outline. Test your work for unity, coherence, and emphasis. Remember that, to make your outline effective, you must simplify your expression as much as you can.

#### Assignment

Take some project from science, mechanics, agriculture, engineering, clothes-designing, or interior decorating which you believe needs careful explanation. Choose a topic which necessitates a diagram. Make for your oral theme a sentence outline. Now draw your diagram on the board. Then following your outline closely, deliver your talk to your classmates. Listen carefully to their criticism and try to profit by it.

**Testing and Revising Our Outline.** We have learned, throughout our study of English, the necessity of continual experiment and revision. If our theme is to be successful, we must include in our outline only those items which we can profitably develop. In addition, we must be sure that we have distinguished clearly between principal topics and subtopics.

We must be certain that we have arranged each of these in its proper sequence. We must be careful to place the most important points where they belong. We might likewise ask ourselves whether we are satisfied with the clarity of the arrangement and the neatness of our draft. Often, at this point, we shall wish to attempt at least one revision. If then our teacher is encouraging, we may consider ourselves ready to proceed with the writing of the theme.

### Assignment

Place aside for a week two of the outlines, one topical and one sentence, upon which you have worked in connection with this unit. Then reread them. Decide, first, whether you now cannot improve their unity, coherence, and emphasis. If you can, revise them. Next examine closely your phrasing. Can you not better your choice of words? Perhaps also you can improve the wording of modifying phrases and clauses. Put your best efforts into this final revision.

### Assignment

Read the topics designed for original treatment which are printed below. Choose one which you think you could handle well. Consider which aspect of the subject you believe you could write best upon and then compose an original title. Next jot down notes and carefully arrange these to form a topical outline. Make use of all the instruction which you have received in this unit. Do not hesitate to revise your draft more than once.

1. Twilight Witchery
2. Unexpected Beauty
3. Self-imposed Discipline
4. My Favorite Trail
5. What Lies behind the Hum of a City at Night
6. The Month of May
7. How Shall I Have My Hair Cut?
8. Styles in Shoes
9. The Bravery of the Britons
10. What Democracy Means to Me

## UNIT 9

### FOLLOWING CORRECT FORM IN WRITING

“

**Correct Form as the Basis of Style.** Generations ago, a famous teacher said, “The perfection of art is to conceal art.” Once a piece of writing has been completed, it should be so easy to read that no one is aware of the effort that the author has expended in preparing it. Just as the passenger in an airplane sits back and relies upon skillful engineering and piloting to bring him safely to his destination, so the reader yields himself to the spell of the composition.

To become really accomplished in literary production, a person must acquire style. One way to acquire style is to learn all the skills which make for finished expression. These technicalities we consider elsewhere in this book, but for clarity we will list them here. The first skill to learn is *correctness*. This we attain by being sure that our work is free from all errors in grammar, punctuation, spelling, sentence structure, paragraph structure, and diction. The second skill is *forcefulness*. This we attain by employing the proper words and by placing these where they will create the impression we desire. The third skill is *variety*. One way of attaining variety is by making our sentences and paragraphs of different length. We must commence by trying our hand at the tricks of the writing trade. Three indispensable ones are beginning well, ease in transition, and cleverness in concluding.

**The Beginning of the Composition.** The opening of a story or essay should be as direct, brief, and tempting as possible. We should try to make our intention clear to the reader. From the very first sentence we must captivate him and lure him on until he glances up in surprise to see he has come to the end. Sometimes we need only a sentence or two as an introduction; sometimes, a short paragraph.

### Assignment

Examine closely the following beginnings of compositions. Does each satisfy the requirements mentioned above? Make your answers definite by listing the requirements that each specimen illustrates.

There are no aunts today like my Aunt Eleanor. Either the world is no more fitted for them, or else they are not fitted to the world; but none of them remain. — R. B. CUNNINGHAME GRAHAM

Eb Irons saw the wagon when it first came over the cap rock off the prairie, and he felt a trifle discouraged. A sunbonnet and a petticoat showed under the front bow, which meant they were aiming to settle. — CLIFF FARRELL

Now Tods' Mamma was a singularly charming woman, and every one in Simla knew Tods. Most men had saved him from death on occasions. He was beyond his *ayah's* control altogether, and perilled his life daily to find out what would happen if you pulled a Mountain Battery mule's tail. He was an utterly fearless young Pagan, about six years old, and the only baby who ever broke the holy calm of the Supreme Legislative Council. — KIPLING

I hadn't seen Val or Peter Thrale together for three years, when I ran into them, dining in the old Napoleon café. And they were laughing.

Oh, how could they, with what was sprawled over the third column, third page of the evening paper? It would have been across the first, except for Europe. I had the clipping in my purse and could feel the words right through the leather. Val gave me that purse once. — BARBARA ALDRICH

### Assignment

Read the two opening paragraphs quoted below. Determine how each makes clear the situation and induces the reader to proceed. Write a brief outline of the story or article which might follow one of the paragraphs. Write a fascinating title for the other.

When you wanted to dine exquisitely in a muffled and luxurious quiet, you went to Savara's. — SYLVIA THOMPSON

My father, James Angus McDonald, was an Oklahoma preacher. He was also a fanatic on soil conservation. He was always telling his neighbors how they should plow their crops, and they were always laughing at him. They laughed at him because he, a preacher, was telling them how to farm. He had queer ideas about the way to plow in dry weather, about hillside plowing, about building dams in the gullies and draws, and about conserving the soil in other ways. — ANGUS McDONALD

**Showing the Connection between Paragraphs.** In developing the topics in our outlines into paragraphs we must be sure to make the connections between them unmistakable. Each paragraph after the first should show its relation to that which precedes it; and each, except the last, should prepare the reader for the one to follow. In bringing about this reference, we employ connecting words, expressions, and even sentences, at the beginning and end of each paragraph. These we call transitional devices. Some of the most natural and useful are (1) opening a new paragraph with a word or group of words concerning the information mentioned in the previous paragraph; (2) finishing a paragraph with a sentence pointing to the discussion which the writer is about to take up; (3) inserting in the first sentence of a paragraph such transitional words and expressions as *however, accordingly, therefore, moreover, presently, for a time, nevertheless, in addition to, in spite of the fact that, for this reason, in this way, of course, and on the contrary*. (Such transitional words and expressions are useful, too, in showing the connection between sentence and sentence.)

### Assignment

In the two selections quoted below pick out and list the various transitional devices. Note that transitional devices are used also within sentences.

Knowing that mine host had a weakness for Americans as more liberal patrons of art than his own countrymen had proved to be, to him at least, I took care to impress on the good dame that it was an American who wished to see monsieur. It was an even chance whether the disappointment of finding that I was not a rich American amateur would not counterbalance the supposed advantage of my nationality; but I hoped for an amiable reception before he found that out.

Nor was I mistaken. Clack, clack, went the wooden shoes up the stone stairs, and clack, clack, they soon returned, to say that monsieur would immediately descend.

The dog, all the while, had followed close at my heels, and stood guard to see that I did not run off with the family spoons. He had a bloodshot look in his eyes that boded no good to any such attempt, and fearing he might mistake my Western freedom for republican license, I sat as still as I could on the edge of my chair.

Presently, clack, clack, clack, another pair of wooden shoes came down the stairs, and there entered a short, stout man, in a broad-brimmed Panama hat, dressed in a crumpled suit of grey linen, and with black sabots on his feet. — ERNEST WADSWORTH LONGFELLOW

It was always my father's boast that this was the first typewriter in the county. I would not know about that, though I do remember that two lawyer friends of my father's, Tom Bennett and Frank Rice, drove down from Canandaigua especially to see it work. Another friend of my father's, a Geneva banker named S. H. Verplanck, drove over one day to see if it would be practical for use in his bank. His decision was unfavorable. He felt that bank letters and papers might be too easily tampered with if reduced to print.

Of course, we were all anxious to learn to write on the new machine. One of my sisters did learn, and she soon became so proficient that she could copy a page on the Hall almost as fast as the rest of us could write with a pen. We thought such speed was really quite remarkable if one stopped to consider that she was making three copies at once.

For a time the papers emanating from my father's office were a heterogeneous lot, some typed and some written. Ordinary copies, those which were to be served on people, might be written out in

longhand, but the court copies for filing were from this time neatly typed — at least they were typed. — **BELAMY PARTRIDGE**

**The Ending of a Theme.** One of the most important parts of any piece of literary composition is the end. Let us, therefore, always try to satisfy the confidence that we have struggled to build up in our reader. In a short piece of writing we shall generally find that one or two sentences at the very end will serve adequately. In a more formal attempt we may feel a brief paragraph necessary. In it we may give a concise summary or make appropriate inferences from what has preceded. Yet we must endeavor to word our closing so vividly, so originally, and so convincingly that the reader will anticipate with pleasure our next article or story.

### Assignment

Read the concluding paragraphs printed below. In each case be prepared to give a brief sketch of the narrative or the essay which you think each might end. Why do you think the last selection is so much longer than the first two? What practical application of this information can you make in your own writing?

"Here you are, little chap. Buy yourself something," said Edward softly, laying the sixpence on Dicky's pillow.

But could even that — could even a sixpence — blot out what had been? — **KATHERINE MANSFIELD**

"Saved my life when I was 'tacked by a lion!" she would say to her awed grandchildren, and she would proceed to regale them with a narration which, I regret to say, had only the remotest likeness to the foregoing story. — **A. E. COFFARD**

While he was at the stable she brought out the finished pair of stockings. Never in her life had the Widow Byer knitted with such haste, yet the strands of old and faded yarn could scarcely be noticed among the new. She paused for a last look, scanning the



weave closely without finding a flaw. Then she lighted the candles of the Christmas tree, and at the base she placed her gift, where the sergeant would see it as he entered the house. — LYNN MONTROSS

**Steps in Theme-Writing.** 1. *The first draft.* Once we have an outline to our liking and feel we have achieved some dexterity in beginning and ending our composition, we are ready to proceed with the writing of the theme. Let us sit down and, with the outline before us and with the conception of the whole vividly in our minds, compose as swiftly as we can. Usually the matter opposite each Roman numeral in the outline represents a paragraph. The topics underneath represent the subject matter that this small unit is to contain. Occasionally, we may feel tempted to include something that we did not originally consider. We should, however, make such a change only after grave deliberation.

### Assignment

From one of the outlines that you made for the assignments on pages 101-103, or any other outline that you have completed, write the first draft. Follow the suggestions about commencing, employing transition, and ending your theme.

### Assignment

Arrange in a detailed topical outline the notes which you made in any of the last three assignments on page 99. Write from this the first draft of your theme.

2. *Revising the composition.* If we have written our first draft in pencil and have left wide margins and sufficient space between lines, we can do much in the way of revision by erasing, crossing out, and writing between lines and in the margin. Let us never forget that a satisfactory theme is not merely written; it is rewritten.

### Assignment

Take the rough draft which you made in the previous assignment. Rewrite and revise this until you are confident that it is the best work of which you are capable. Watch sentence and paragraph structure for correctness and variety.

3. *Preparation of the final copy.* When we have revised our composition to the place where we feel we can improve it no further, our next and final task is to provide a finished copy. To this step we must give just as much care as a girl does to her appearance when she appraises it in the mirror before descending the stairs for a formal dance. We, like her, wish to make a good impression, and therefore we must spare no pains. It is true that every reader of manuscript is influenced favorably or unfavorably by its appearance.

Almost every school has its own rules for theme presentation and endorsement. These we should follow exactly. If, however, our teacher gives us no specific directions, we should prepare the final copy of all our compositions as follows:

1. If your theme is to be in your own handwriting, use white lined theme paper and dark-blue or black ink. If you typewrite your composition, use unruled white paper 8½ by 11 inches.

2. Write on one side of the paper only.

3. On the first line or the first two lines of page 1 write your title centrally spaced. Capitalize the first and last words and all other words except articles, prepositions, and conjunctions. In typewriting, capitalize all letters in all words in the title. Unless the title is a group of words requiring an exclamation mark or a question mark, place no mark of punctuation after it.

4. Leave a margin on each side of the page. If you typewrite, leave a margin of two inches above the title, and a margin of at least one inch on each side of the page. Between lines leave a double space.

5. Indent the first line of each paragraph at least one inch.

6. If you are writing your theme by hand, leave one line

blank between your title and your first paragraph. If you are typing, leave two line spaces.

7. Write slowly and legibly. Be certain to distinguish *i* from *e* and *a* from *o* and *u*. Dot all your *i*'s and cross all your *t*'s. Do not crowd words in a line or the letters of a word at the end of a line.

8. In the upper left-hand corner of each page write your name.

9. In the upper right-hand corner of each page after the first write the page number. Use an Arabic numeral and no punctuation.

10. If you discover that you have misspelled a word, erase it neatly and write in the correct spelling. Try to avoid crossing words through and writing other words above the line.

11. If you find that you have omitted a word or brief expression, place a caret (^) at the point of omission and write the omitted word or expression above. If you have time, it is much better to rewrite the whole page.

12. If you typewrite, after each mark of punctuation within a sentence, skip a space; and following each mark of punctuation after a sentence, skip two spaces.

13. When you have arranged the pages of your manuscript in their right order and have the edges even, fasten them together with a paper clip. Some teachers prefer the manuscript folded lengthwise down the center. Never roll it.

14. If you fold your manuscript, place the loose edges toward your right hand. About two inches from the top or, if the paper is ruled, on the first line, begin your endorsement. Usually this takes three lines, on the first of which is your name and class number; on the second, the name and section of the course; and on the third, the date. If you do not fold your manuscript, write the title of your theme just above the center of a clean sheet of paper. Immediately below and still in the center, write your name. Below this write the number of your division and the date. Place this sheet in front of page 1.

15. If you have occasion to quote verse in your composition, arrange the lines exactly as they are printed in the original.

16. Make every composition neat and attractive in appearance. Never present a blotted or soiled manuscript. Remember that a good theme makes a better impression when it is arranged in strict accord with the demands of good form.

### Assignment

Take the revised version which you wrote for the previous assignment and prepare a final copy for your instructor. Check your manuscript with the sixteen rules given above.

### Assignment

Submit to your school paper the manuscript which you prepared in the previous assignment. What additional pains would you take?

**PART III**  
**SPEAKING AND WRITING**  
**TO EXPLAIN AND TO DISCUSS**



*In Your Speaking and Writing Do You Avail Yourself  
of the News Which These Men Are Getting by Radio  
Telegraph?*

R. G. A. Communications, Inc.

## UNIT 10

### GOOD PARAGRAPHS

“

In our earlier study of the principles governing the writing of paragraphs we have learned that a paragraph is the development of a single idea, the essence of which is expressed in the topic sentence. We have learned that the paragraph should be skillfully organized as to outward form and as to order of ideas. We have practiced writing arresting topic sentences, planning their development according to the most effective order, and closing the paragraph with a sentence which will clinch the impression that we have striven to establish.

We have also taken up some of the methods of development by which we may attain ease and variety of style no matter what kind of material we may be treating. We shall now examine further the methods of paragraph development.

**Methods of Development of Paragraphs.** There are at least seven methods for developing paragraphs: (1) by particulars and details; (2) by examples; (3) by comparison or contrast; (4) by repetition; (5) by definition; (6) by cause and effect; (7) by a combination of two or more of the foregoing. How are we to decide among so many methods which is the best one to use? Sometimes our material will decide the matter for us. At other times we shall be guided by our purpose in writing. Finally, the type of reader to whom our paragraphs are directed may influence our decision.

**Development by Details.** One of the most common methods of building a paragraph consists in giving details that explain and illustrate the statement made in the topic sentence. This method is especially useful in exposition and description.

#### Assignment

Read the following paragraph and note by what details the topic sentence is developed :

The mahouts had trained their elephants to do tricks, and they made them perform for us. One stood up on his hind legs, and the mahout beckoned me to come over and stand under the elephant's head. I went, but I didn't feel any too sure that that old elephant wouldn't forget I was there and drop his foot down on my head! Wow! Another elephant played a harmonica through his trunk, blowing it in and out, and in and out, until it was taken away from him. Two of them "shook hands" with their trunks, and then pretended to have a fight. One elephant was especially good. He could walk on his two right legs while he held his two left legs up in the air, balancing his mahout on the hind one. When he was told to climb a tree, he went over and put his two front feet 'way up into the branches. When he left, he came up to the car and made us a beautiful bow, kneeling on his front legs and holding a mahout in his trunk. We gave him some more sugar cane for that.

HELVIZ CHANDLER WASHBURNE

### Assignment

Write an interesting paragraph in which you develop by means of appropriate details one of the topic sentences below. Read your paragraph aloud if possible, to see if you have presented the details in an effective order, if you have included all the most interesting ones, if you could leave out any unimportant ones. Having revised the paragraph carefully, re-write it.

1. Collecting stamps is an interesting way to study geography (or history).
2. Participation in athletic sports may contribute in several ways to the development of a boy's character.
3. He was the oddest-looking person I had ever seen.
4. The fire had burned away one wing of the house.
5. A topic sentence of your own.

### Assignment

The same topic which you have developed in a single paragraph by details can be equally well developed into a longer theme by devoting a whole paragraph to each detail which



you introduced. Remember to relate your paragraphs to one another by means of connectives.

**Development by Examples.** Often a topic sentence that states a general fact may be effectively developed into a paragraph by the use of one or more examples. Sometimes the writer will illustrate his topic sentence by relating an incident or an anecdote.

### Assignment

Study the following paragraph as an illustration of the development of a topic sentence by an example. Point out the connective words and phrases.

The beauty of the prairie is not of the sort that a child perceives. The bigness of it, for instance, I had been used to all my life, and I can't remember that in those earlier days it conveyed any sense of expansiveness to me. In our long drives over it — interminably long they seemed once — my chief recollection is of greenness and tiredness, a long succession of rolling hills and hollows, and a little girl weary of sitting up on a seat and watching the horses go on and on. I thought that the prairie was just green grass in summer and dry grass in winter. Children are not usually awake to the shadings and modifications of color. The coral pink at the roots of the dried prairie grass, the opal tints of the summer mists in the early morning, I did not discover until I had reached a stage of greater alertness.<sup>1</sup>

### Assignment

Find, if you can, and bring to class a paragraph in which the topic sentence is illustrated by an incident or an anecdote. Be ready to explain its good points.

<sup>1</sup> From *A Stepdaughter of the Prairie*, by Margaret Lynn. By permission of The Macmillan Company, publishers.

### Assignment

Write a good paragraph in which you develop by means of one or more examples one of the following topic sentences. Revise your paragraph carefully and rewrite it.

1. I can run faster than any other girl in school.
2. Many travelers are lost at sea.
3. A rolling stone gathers no moss.
4. Steel-framed buildings are the safest in earthquake countries.
5. To have a good garden requires a vast amount of time.
6. A topic sentence of your own.

Development by Comparison or Contrast. Frequently the topic of a paragraph can be most effectively developed by comparing it with something similar to it or contrasting it with something unlike it. Occasionally both comparison and contrast may be used in the same paragraph.

### Assignment

Explain in the following paragraph the use of contrast as a means of developing the topic sentence. Point out the connective words and phrases.

The excellence of Burns is, indeed, among the rarest, whether in poetry or prose; but, at the same time, it is plain and easily recognised: his *Sincerity*, his indisputable air of Truth. Here are no fabulous woes or joys; no hollow fantastic sentimentalities; no wiredrawn refinings, either in thought or feeling: the passion that is traced before us has glowed in a living heart; the opinion he utters has risen in his own understanding, and been a light to his own steps. He does not write from hearsay, but from sight and experience; it is the scenes that he has lived and laboured amidst, that he describes: those scenes, rude and humble as they are, have kindled beautiful emotions in his soul, noble thoughts, and definite resolves.

THOMAS CARLYLE

### Assignment

Write an interesting paragraph in which you develop one of the following topic sentences by comparison or by contrast. Revise your paragraph carefully and rewrite it.

1. My brother has a better musical ear than I.
2. Life today is far more complicated than that of a generation ago.
3. It is more amusing to read a book than to talk to a bore.
4. Of the two children I prefer the daughter.
5. The length of twilight is a matter of latitude.

**Development by Repetition.** Repetition, when skillfully employed, is often an effective device for emphasizing the central idea of a paragraph and for driving the point home in the mind of the reader. By this method the principal thought is restated in other words or from a different point of view.

### Assignment

Study the following paragraph as an example of the skillful use of repetition in developing the topic sentence. Point out the words that emphasize the main idea.

It is Romance that keeps the world alive and going. It is Romance that perpetually refreshes the springs of art. As imagination Romance opens up new worlds, new universes to science. In politics it is the Romanticists who strike out new enlargements of liberty. In philosophy the Romanticists eternally prevail because life will not be confined to a system. The wonder of the world, its ever unfolding magic and mystery, the limitlessness of the possibilities of the human spirit working on all the materialities of environment,—this is the Romance which no glacial age of the Classic can ever chill into the peace of death. — WILLIAM MARION REEDY

### Assignment

Write a well-planned paragraph in which you develop one of the following topic sentences by repetition. Be careful not to overdo this method and thus make your paragraph wordy and unemphatic. Revise your paragraph and rewrite it.

1. Sunlight is good for the health.
2. Praise should be given freely when it is deserved.
3. A quiet mind is the secret of serenity.
4. Triumphs often lead to defeats.
5. There are many times when words are empty.
6. Winter sports are on the increase.

**Development by Definition.** To explain fully the meaning of a term we shall often require a paragraph of several sentences. After stating in the topic sentence the dictionary definition, we may proceed to limit further the application and use of the word or expression. We can sometimes define it more clearly by comparing or contrasting its meaning with that of another term, or we may state what is excluded from the definition as well as what is included in it. Development of a topic by defining it is most frequently used in formal exposition.

#### Assignment

Read the following paragraph. Notice how the first short definition is enlarged upon and explained.

Architecture is crystallized history. Not only does it represent the life of the past in visible and enduring form, but it also represents one of the most agreeable sides of man's creative activity. Furthermore, if we read a little between the lines, the buildings of former days tell us what manner of men and women lived in them. Indeed, some ancient structures are so invested with the lingering personality of their erstwhile occupants that it is well nigh impossible to dissociate the two. — HAROLD DONALDSON EBERLEIN

#### Assignment

Write a paragraph in which you define exactly one of the following terms. Begin with a brief definition as your topic sentence; then by further limiting, explaining, and illustrating the meaning of the term, make the definition clear and complete.

- |              |                      |                    |
|--------------|----------------------|--------------------|
| 1. Success   | 4. Hokum             | 7. Static          |
| 2. Democracy | 5. Amateur athletics | 8. Practical joker |
| 3. Fair play | 6. Public health     | 9. Propaganda      |

**Development by Cause and Effect.** Some topic sentences raise in the mind of the reader the question *Why is this true?* In developing such a topic sentence into a paragraph, the writer explains the causes or gives certain reasons to support his statement.

### Assignment

Study the following paragraph as an example of the development of a topic sentence by giving reasons to support the statement. Point out the connective words and phrases.

It was vanity killed the night-cap. What aldermanic man would risk the chance of seeing himself in the mirror? What judge, peruked by day, could so contain his learned locks? What male with waxed moustachios, or with limpest beard, or chin new-reaped would put his ears in such a compress? You will recall how Mr. Pickwick snatched his off when he found the lady in the curl papers in his room. His round face showed red with shame against the dusky bed-curtains, like the sun peering through the fog.

CHARLES S. BROOKS

### Assignment

Develop one of the following topic sentences in a paragraph that explains the causes or gives the reasons necessary to satisfy a reader that the statement is true.

1. An airman must have quick senses.
2. A person with a good ear is likely to be a good linguist.
3. It is always foolish to buy too cheap clothes.
4. Most people can learn only by their own experiences.
5. On the football field a good head is worth as much as powerful shoulders.

### Review Assignment

Analyze each of the paragraphs given below according to the following instructions:

1. Point out the topic sentence. If it is not expressed, formulate a topic sentence in your own words.

2. Explain by what method or methods the topic sentence is developed into a paragraph.

3. Indicate the connective words and phrases that the writer used to improve coherence.

4. As a means of showing that the paragraph is unified and coherent, write a précis of not more than three sentences in which you give an accurate summary of the main points in the paragraph. (See Unit 7.)

## 1

It was the season we call St. Martin's summer — a part of autumn when, for a week or two, the warmth and the light of summer return, before the snow. They call it Indian summer here and it is a most beautiful time. More beautiful than in England, for the sky seems made of blue smoke and the trees turn bright red and gold. It is dauntingly lovely, yet there is something fey about it. You would not think that utter wilderness could look so fair and so peaceful. Yet the gold is fairy gold and might vanish at a touch.<sup>1</sup>

STEPHEN VINCENT BENÉT

## 2

Boston in those days was also very different from what it is today. The old Brattle Street Church still had embedded in its front the round cannon-ball that had been fired from the American lines. The funny old group of buildings still blocked up the centre of Scollay Square, where now the subway station reigns supreme. The beautiful old Hancock house, which should never have been taken down, was still standing. The Back Bay came up to Charles Street at the foot of the Common, with rope-walks stretching out into it. The Milldam was really a mill-dam, and was what is now the lower part of Beacon Street. There were very few houses then on Beacon Street below Charles, and I remember perfectly when all those houses beyond what is now Arlington Street were built, and it was considered very far out. — ERNEST WADSWORTH LONGFELLOW

<sup>1</sup>From *The Captives*, by Stephen Vincent Benét. Copyright, 1941, by The Atlantic Monthly Company. Reprinted by permission.

## 3

His pleasures are as simple as his life. He is a passionate fisherman, and spends most week ends whipping the Maryland ponds for bass and crappie. Besides fishing, his one enthusiasm is the herd of prize Jersey cattle he keeps on the family farm in Texas. His sole eccentricity is at table, where he has a weakness for such odd dishes as Southern corn bread soaked in heavy cream, and double lamb chops for breakfast. He also fancies his talents as a cook, and particularly enjoys borrowing a friend's kitchen, putting on a white apron and preparing Southern-style fried chicken for five or six selected cronies. — JOSEPH ALSOP and ROBERT KINTNER

## 4

Wit is a lean creature with a sharp inquiring nose, whereas humor has a kindly eye and comfortable girth. Wit, if it be necessary, uses malice to score a point — like a cat it is quick to jump — but humor keeps the peace in an easy chair. Wit has a better voice in a solo, but humor comes into the chorus best. Wit is as sharp as a stroke of lightning, whereas humor is diffuse like sunlight. Wit keeps the season's fashions and is precise in the phrases and judgments of the day, but humor is concerned with homely eternal things. Wit wears silk, but humor in homespun endures the wind.

CHARLES S. BROOKS

## 5

Such faith is not "blind." As the wise sailor sets his course by the stars, while keeping a shrewd eye on wind and sea, so the strongest faith is supported by common sense and keen observation. None have more faith in democracy, none are more willing to work and sacrifice and die, if need be, for freedom than those who have seen life under dictatorship. An American foreign correspondent wrote a letter from Europe that I shall never forget. "I went away," he said, "thinking that democracy was a series of political privileges. It was universal suffrage, and secret ballots, and free courts, and freedom of speech, and freedom of worship. Well, that was good, and I was for it. But now I realize that democracy, with its belief in fair play, goes far beyond all that. It is a way of living. It is a way of feeling." — ALBERT CARR

## 6

Occasional severe early spring storms produce disastrous floods. The high water content of the winter snow cover is all too quickly released when melted by a heavy warm rain. Because the ground is frozen and the moisture cannot soak into the ground, the water rapidly collects in the characteristically narrow valleys. Streams assume flood proportions overnight. Such a condition caused the great flood of March 1936, not soon to be forgotten by the towns along the Connecticut and other large rivers of New England.

PHIL E. CHURCH

### Assignment

Below are several suggested topics for themes. Consider each one and decide what methods of paragraph development might well be used for each.

1. A Fascinating Hobby
2. My Trip to the World's Fair
3. Progress in Surgery
4. Raising Dogs (or Cats)
5. How to Become a Good Cook
6. The Advantage of Being a Girl (or Boy)
7. My Garden
8. Why Play Football?
9. Learning How to Drive a Car
10. What Career Shall I Follow?



## UNIT 11

### ACCURATE EXPLANATIONS

“

**What Explanation Is.** Why does the moon look larger when it is near the horizon than when it is near its zenith? What is the relationship of our laws to the Napoleonic Code? What were the effects of the Crusades? How does television operate? Questions like these are being asked every hour of the day. An answer to such a question is an explanation.

We explain continually in giving information to others. Directions, recitations, reports, class discussions, examinations, all these are explanations. We explain certain processes: how to make an airplane model; how to knit a sweater; how to raise goldfish. With our associates we discuss topics of current interest: school events, politics, inventions. We express our opinions concerning books that we have read, plays that we have seen, a remark that someone has made, or some incident that we have witnessed. When we apply for a position, we set forth our qualifications. All these are explanations.

**Definitions.** One of the simplest forms of explanation is the definition of a word. To define a word scientifically we give first the class to which it belongs and then point out the various details which distinguish it from all others of the same class. The class word must be very exact, neither too inclusive nor too limiting; and the differentiae must be always true and should limit the term completely.

#### Assignment

Study the following examples of definition. Discuss the differences which distinguish them.

##### 1

A dynamo is a machine which converts mechanical energy into an electric current.—The Winston Simplified Dictionary. Intermediate Edition

## 2

Take the word *inch* for an example. It has a root that runs back two thousand years to Rome. There, in the Latin language, is a word with somewhat the same sound, and what do you suppose it means? A twelfth. So an inch was understood by everyone who spoke the word to be a twelfth of some longer measure. . . . For us that . . . is the foot. — *You and Your Reading*

## 3

What is liberty?

I have long had an image in my mind of what constitutes liberty. Suppose that I were building a great piece of powerful machinery, and suppose that I should so awkwardly and unskillfully assemble the parts of it that every time one part tried to move it would be interfered with by the others, and the whole thing would buckle up and be checked. Liberty for the several parts would consist in the best possible assembling and adjustment of them all, would it not? If you want the great piston of the engine to run with absolute freedom, give it absolutely perfect alignment and adjustment with the other parts of the machine, so that it is free, not because it is let alone or isolated, but because it has been associated most skillfully and carefully with the other parts of the great structure.

What is liberty? You say of the locomotive that it runs free. What do you mean? You mean that its parts are so assembled and adjusted that friction is reduced to a minimum, and that it has perfect adjustment. We say of a boat skimming the water with a light foot, "How free she runs," when we mean, how perfectly she is adjusted to the force of the wind, how perfectly she obeys the great breath out of the heavens that fills her sails. Throw her head up into the wind and see how she will halt and stagger, how every sheet will shiver and her whole frame be shaken, how instantly she is "in irons," in the expressive phrase of the sea. She is free only when you have let her fall off again and have recovered once more her nice adjustment to the forces she must obey and cannot defy.

Human freedom consists in perfect adjustments of human interests and human activities and human energies. — WOODROW WILSON

## 4

There are many kinds of doors. Revolving doors for hotels, shops, and public buildings. These are typical of the brisk, bustling ways of modern life. Can you imagine John Milton or William Penn skipping through a revolving door? Then there are the curious little slatted doors that still swing outside denatured barrooms, and extend only from shoulder to knee. There are trapdoors, sliding doors, double doors, stage doors, prison doors, glass doors. But the symbol and mystery of a door resides in its quality of concealment. A glass door is not a door at all, but a window. The meaning of a door is to hide what lies inside; to keep the heart in suspense. . . .

Doors are the symbol of privacy, of retreat, of the mind's escape into blissful quietude or sad secret struggle. A room without doors is not a room, but a hallway. No matter where he is, a man can make himself at home behind a closed door. The mind works best behind closed doors. Men are not horses to be herded together. Dogs know the meaning and anguish of doors. Have you ever noticed a puppy yearning at a shut portal? It is a symbol of human life. — CHRISTOPHER MORLEY

### Assignment

Choose one of the following terms and try writing definitions in the manner of each of the illustrations in the preceding assignment.

isolationism	statesman	windows
loyalty	demagogue	treadmill
success	tragedy	publicity
courtesy	school spirit	imagism
television	synthetic	to compensate

**Writing Reports.** The most common type of explanation is that in which we tell how something is done or in which we explain something that we have seen or heard or read. We may have gained our knowledge of the process through experience, observation, investigation, or reading.

A satisfactory report will answer the questions What?

How? and oftentimes also When? Where? Who? and Why? Since most processes involve persons and actions, as well as machines or other apparatus, we must often make use of narration as well as exposition. Narration, when employed in exposition, generally results in the use of the order of time, sometimes space, sometimes both. Sometimes the nature of the subject matter requires the arrangement of topics according to a logical order of development.

### Assignment

Give orally or write, as your teacher may assign, a clear and entertaining explanation of one of the processes listed below. Plan your exposition carefully by means of an outline. Especially when you explain your subject orally, you may be able to make your explanation more vivid by the use of a model, a picture, a map, a chart, a diagram, or a rough sketch.

1. How to draw cartoons
2. How to operate a glider
3. How to interpret a weather map
4. How to teach a dog tricks
5. How to calculate the height of a tall tree
6. How to study a history (or English) lesson
7. How to improve one's memory
8. How to distinguish ten kinds of birds
9. How to keep an automobile in good condition
10. How to take an examination

### Assignment

In a certain English class each pupil was asked to study some local industry and write a report of a process that he or she observed. One pupil wrote the report given below. Which of the questions mentioned on pages 127-128 does it answer? Is the report clear? Can you suggest any improvement?



Rittsco

*Your Paragraph Must Be Well Constructed  
or It Will Not Carry*

## THE CASEIN INDUSTRY

One of the most interesting and unusual industries is the manufacture of casein, used in making buttons, billiard balls, and various other articles.

Of the comparatively few casein factories in the world, one is located near Pennellville, New York, in the heart of the dairying section. This small plant employs about twenty men. Let us view the process from the dairy barns to the refinery.

The milk is produced by tuberculin-tested herds and brought by truck to the plant, where it is received into a large modern weighing room. The milk is drawn through pipes to the steam separator. The amount of milk handled in a day ranges from 25,000 to 125,000 pounds. After being separated, the skimmed milk is put into an enormous heating and agitating tank, where it is treated with rennet. When it has been heated to a certain temperature, the yellowish curd settles, leaving a watery whey. After the whey has been drawn off, the curd is washed through several waters to remove fats, acids, and other impurities. It is then pressed under great rollers into a hard, moist, claylike substance. Next it is run through a hot-air dryer, for if it is left damp, it will quickly spoil. After being dried, it goes into the grinders, and comes out a creamy powder.

The whey, a by-product left from the casein, is boiled down to a thick brownish mass. It is then shoveled into draining vats and later dried. When it is dry, it resembles salt, though it is much darker in color. This, after being refined, is used in preparing food for babies and invalids and in making sugar pills.

The powdered casein goes through a secret refining process at Bainbridge, New York. It is colored many different colors or made into imitation ivory. After being rolled into sheets three sixteenths of an inch thick by a yard square, it is sold to manufacturers of novelties. In these various factories it is made into billiard balls, umbrella handles, lamp bases and shades, trays, penholders, cigar and cigarette holders, combs, beads, and many kinds of buttons. — *Written by a High-School Boy*

### Assignment

What are the chief industries of your city, town, or community? Is there one that is unusual? Select an industry that your classmates will enjoy learning about, and when you have made yourself thoroughly familiar with it or one of the processes involved, write an accurate and entertaining report. It will probably be necessary for you to visit the factory, observe the process, and get information from some of the workers.

### Assignment

Lectures, field trips, school assemblies, club meetings, and various public entertainments will provide material for reports. The pupil's report given below is a good illustration of expositions of this type. What order of arrangement did she follow? Which of the six fundamental questions does the report answer? What is the effect of using a few brief quotations from the lecture?

### LORADO TAFT'S CLAY TALK

If he had never in his life "sculpted" anything more artistic than a mud pie, Lorado Taft might easily have made his fortune just talking. Armed with a thousand witticisms, a mass of modeler's clay, several green trunks, and one student helper, the sculptor appeared at Randolph-Macon College last Monday evening and completely captivated an audience of over five hundred students and townspeople.

Before he had talked many minutes, the speaker divested himself of his Tux coat, which he confessed that he wasn't used to, and "only wore in the first place so you'd know I had one."

He got to work all right. Omitting all explanations except those necessary to make his demonstration clear, Mr. Taft donned a ragged smock and showed how and where and why.

"I always use a lead pipe inside my figures, so that I can bend 'em any way I want to," he observed, giving the illustrative figure a friendly pat that bent him double.

"Painters can't do that," he remarked. "If they put the head in the wrong position they have to scrape it off and begin all over

again. And what becomes of the paint? It's wasted. Now when I get an ear too large, as I did just then, all I do is pinch off a little, and use it somewhere else. Just like this, see?" Here the artist removed half an ear, which he used as a curl to decorate the forehead.

Having finished modeling the head of a man, Mr. Taft uncovered a large preconstructed head of Marie Antoinette. He introduced the lady, and immediately put her through the most astonishing of antics known to clay heads.

A few deft twists of his wrist, and he produced a smiling queen. Fear followed with a few more lightning touches of his clever hands. He made her majesty laugh, cry, grow old, lose her teeth, grow a pug nose, Romanize it, and turn to a man, in the course of fifteen minutes; and then after letting her make "an expression of horror as an encore," he covered her tenderly with a wet blanket and "put her to bed."

Marie had a score of successors — too many to enumerate — yet not enough for his audience, who felt a "thrill that comes once in a lifetime." — *Written by a High-School Girl*

### Assignment

Write a clear and accurate report on one of the following:

1. A visit to a publishing plant
2. A visit to a radio broadcasting studio
3. How stained-glass windows are made
4. How to wire a theater stage
5. How to develop a winning football team
6. A field trip in science or history
7. How Nylon is manufactured
8. How to convert vegetables into coal and petroleum
9. A school assembly
10. A subject of your own choice

**Editorials.** Editorials usually deal with the more important current events, though they may deal with any other topic possessing timely interest. The purpose of editorials of this kind is to explain facts and events, to point out their significance, and to guide readers in forming intelligent opinions.



As high-school pupils, we have the opportunity to write for our school publication editorials on a great variety of subjects. In writing an editorial we should get an accurate knowledge of the facts, consider them thoughtfully, and then explain them clearly. "The language of the editorial," as one editor has said, "should be crystal-clear, the diction so simple that every reader may understand, and yet the editorial should show a fine choice of words to express exactly the editor's thought." In the opinions that we express and in the criticisms that we make, we should at all times be fair and honest.

### Assignment

In the editorial printed below, the writer comments on an unusual side of Lincoln. Notice how clearly and simply he has explained the reason for Lincoln's appeal to the American people. Point out the topic sentence in each paragraph.

#### THE MAN LINCOLN

The habit of hero worship grows with the uncertainty of the times. We are turning to the eternal verities for guidance, and it is human to clothe these verities in flesh. That is why Lincoln has knit himself so impressively into the American psyche. In his life and words he embodies a sureness in the midst of unsureness which makes him tower out of the past like a rock of ages. Jane Addams used to say that when she was distressed she used to go and stand in front of the Saint-Gaudens Statue in Chicago. Some of our legislators probably make their decisions within our own Lincoln Memorial.

And yet this man, whom our Nation honors again today, was a man who was always confessing he didn't know all the answers. He once likened himself to those pilots on the Mississippi who merely go from point to point. Why, then, do we seek in him a guide to ultimates? Perhaps the reason is that Lincoln seems at once to share all the common man's perplexities and to inspire him with the simple faith that in the end those perplexities will be resolved. The travail that most heroes go through looks like the travail of an Atlas or a man of destiny in whom there is more light than warmth. But

there is Lincoln in everybody. His decisions happened to be more fateful than those of ordinary folk, but Lincoln's processes had an intimacy we all recognize.

Lincoln coming to decisions in opinion as well as in action was the same. He makes one realize why the Greeks made Meditation the highest virtue. Where others found hot convictions, he found the tolerance that comes from understanding. There were always two sides to problems upon which he thought so deeply. He was, in fact, the true liberal; that is to say, a pragmatist who doesn't inquire whether his idea fits a general yardstick or harmonizes with preconceived theories. So there was nothing ready-made in the Lincoln make-up; no theories, no solutions.

Yet out of this unsureness came a great strength! The secret is very simple. He was led on not by specific ends but by the rapture of his vision for America. Lincoln, when assailed by his travails, gathered a triumphant urge from a constant renewal of his faith. It was this faith in his fellow man, in the Union, in the future, that fused all these crosscurrents in Lincoln, and made of him the noblest American of them all. — *Washington Post*

### Assignment

Read the editorial given below. Do you get the meaning easily from one reading? What did the author do in addition to explaining the subject?

#### ONCE AGAIN — "I SERVE"

The Junior Red Cross chapter is again about to send out its annual Roll Call to the students of B. H. S. Many of us have come to consider a subscription to the Red Cross as something to be attended to perfunctorily. Such an attitude is probably due to lack of knowledge of what the Red Cross stands for in our community life. Today there are some eight million school boys and girls enrolled under the credo "I serve." The organization aids in local projects, organizes welfare programs, makes gifts for children, veterans, and the aged in our civil institutions. In the latter work, B—— has been especially helpful and outstanding, as was attested at the recent chapter meeting. Through our Art Department posters have been

designed and completed by our pupils. This year's program will be further extended to include more aid by our school. Internationally, the Junior Red Cross corresponds to similar organizations throughout the world, promoting good will—for which there is surely need, considering our present foreign situation—and better understanding between men and women of the future.

There should be no need for extensive pleas on the part of the Red Cross representatives when they ask for contributions to an organization which exists for the benefit of humanity and peace. Let us recall the outstanding work of the Red Cross in all local, national, and international disasters. Let us contribute not from a sense of duty, but with a sense of pride and benevolence that we are helping to maintain this group—unique in the history of mankind. Let us, finally, take an interest in their activities throughout the year and do our part. — *The Sagamore*

### Assignment

What is the purpose of the following editorial? Consider the diction from the point of view of clearness and simplicity. Can you suggest any improvements?

### KITEFLYING TIME

Benjamin Franklin's historic little experiment wound up the useful phases of electrical kiteflying, and even that intrepid experimenter would advocate a less hazardous pastime for mere fun.

Year after year, kites on metal strings are attended by calamity and tragedy. They are never safe, particularly in areas infested with high-voltage electric lines.

It is the kiteflying season, and neighborhood skies are full of kites. It is a sport that never grows old, and should not, so long as the element of safety is maintained. But the rules of safety forbid use of any metal cord, which could attract lightning or—more likely—transmit the charge of electricity from some line with which it may come in contact at any time. The rules of safety also require that the kiteflier stay in an open area where a misstep will not take him into the street.

Play safe and live. — *The Nashville Banner*.

### Assignment

Read several editorials in current newspapers and bring to class the one that you consider best. Does it deal with a current event narrated in a news story elsewhere in the paper or in a recent issue, or is it a discussion of some other topic of timely interest? State briefly the editor's purpose. Is the editorial clearly written in language that is simple and exact? Do the opinions expressed seem fair and honest?

If your school publishes a paper, select an editorial from a recent issue and discuss it by means of the questions given above. Can you suggest any improvement in it?

### Assignment

Write an editorial for your school paper or local newspaper. The suggestions given below may help you to find a limited subject of school or community interest.

1. A commendable act
2. A tribute to your fire (or police) department
3. A tribute to a teacher who is retiring from the service
4. Changes necessary to improve traffic (or parking) regulations
5. Need of a new city hall (library, school building)
6. The qualifications of — for class president

### Assignment

Write for your school paper a good editorial on some recent event or other topic that is of school interest. You may find the following list of suggested subjects helpful:

1. The Advantages of a School Bank
2. Money Spent for Education Is an Investment Which Pays Large Returns
3. How Our Assembly Programs Might Be Improved
4. The Obligation of the School to the Community
5. Training for Citizenship with the Boy Scouts (Camp Fire Girls)
6. The Value for High-School Students of a Course in Automobile-Driving

## UNIT 12

### BUSINESS LETTERS

..

Letter-writing is of particular importance in relation to business. So varied are the demands of mercantile transactions, so necessary is it to attain the results for which letters are written, that to be able to write a good business letter has become not merely an accomplishment but an essential requirement. The body of the business letter should be courteous and brief, but complete and clear. Naturally it should be correct in form and composition. Like the social letter, the business letter reflects the personality of the writer. It has pleasing individuality. To be successful it should show a proper regard for the point of view of the recipient and should be arranged according to an orderly plan. The language must be suited to the occasion: it should never be stilted, nor, on the other hand, should it be too familiar. A pleasing informality that is never undignified but always well bred gives an agreeable tone likely to bring about the desired end.

**Good Form in Business Letters.** In general the form of business letters is like that of social letters. A few differences, however, should be observed.

1. *Writing materials.* Use single sheets of unruled white paper,  $8\frac{1}{2}$  by 11 inches, with envelopes to match. Use a typewriter, if possible; otherwise use pen and ink.

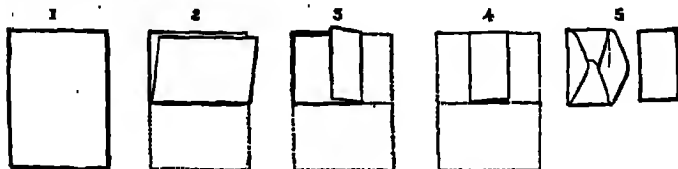
2. *Manuscript.* If you typewrite your letter, use single space between lines in the heading and in the address; use double or single space between lines in the body of the letter, according to its length. Use double space between paragraphs or parts of the letter considered as paragraphs. Leave a margin of at least an inch at each side of the page; if the letter is short, leave a wider margin. The letter should be symmetrically spaced; it should give the general impression of a well-framed picture.



Diotaphone Sales Corp.

### *Shall You Be Able to Write a Business Letter in Good Form?*

3. *Folding.* A business letter should be folded accurately to fit the appropriate envelope and in such manner as to be in the right position to be read when it is unfolded. Generally you will use a regular commercial-size envelope (about  $3\frac{1}{2}$  by  $6\frac{1}{2}$  inches), which requires that you fold your letter according to the diagrams given below:



**Parts of a Business Letter.** 1. *The heading.* Give your complete address and the date. If the stationery has a letterhead, write the date in the upper right corner, one or more line spaces below the last line of the printed form, and extend it to the right margin of the letter. Avoid abbreviations as far as pos-

sible. For proper forms of the heading see Unit 15, "Social Letters," pp. 184-185.

2. *Inside address.* In a business letter the name and address of the person to whom the letter is written should always precede the salutation. It should begin about two line spaces below the line of the date, at the left margin of the letter. The correspondent's name must be written in full. The form used in the inside address must be the same as that used in the heading.

It is customary to use the following abbreviated forms of certain titles of courtesy:

*Mr.* (plural *Messrs.*)    *Mrs.* (plural *Mesdames*)    *Dr.* (plural *Drs.*)

In general, all other titles of respect or office should be written as complete words.

3. *The salutation.* For ordinary business transactions one of the following salutations will be appropriate:

Dear Sir    Dear Sirs    Gentlemen    Dear Madam    Mesdames

The salutation of a business letter is usually followed by a colon instead of a comma. The rule for the use of capital letters is the same as in friendly letters (p. 185).

4. *Complimentary close.* Among the most frequently used phrases of courtesy are the following:

Yours truly,  
Yours sincerely,

Yours respectfully,  
Respectfully yours,

Note that the complimentary close consists of at least two words, that only the first word of the complimentary close is capitalized, and that the phrase is always followed by a comma.

5. *Signature.* Always write legibly your name in full. In a typewritten letter you may type your name beneath your signature.

Never use a title before your signature. An unmarried woman may place *Miss* in parentheses before her signature when necessary. A married woman or widow may add her married title in parentheses beneath her signature (*Mrs. George Scott*). Men should never use *Mr.* as part of a signature.

6. *The superscription.* Begin the first line of the superscription about even with the center of the envelope. See that it is written in the same style as the inside address. Place your return address in the upper left corner of the envelope. For illustrations of envelopes correctly addressed see page 187.

### Assignment

On appropriate stationery write the beginning of letters to three business houses. Write the complimentary close for each letter and address the envelopes correctly.

**Types of Business Letters.** Aside from letters requesting information or asking favors, the business letters that young people have most occasion to write are usually letters of application for positions, letters ordering goods, and letters of complaint. The business letters that business houses have most occasion to write are letters of adjustment, sales letters, and credit and collection letters. Though the subject matter varies according to the type, all these letters should be short and to the point, pleasant and sincere in style, clear and concise in statement, well arranged, and correct in form.

### Assignment

For the next few days make a collection of all the business letters that come to your home. Ask permission to bring to school all that are not personal in character. Also, ask your older friends for business letters written or received by them which they regard as particularly good and which they are willing to part with for a short while.

Use the whole collection made by the class as material for a survey. Classify the letters roughly as sales letters, complaint letters, replies to complaints, applications for jobs, contracts, etc. Which are especially good? Which are awkward? Which are written in clear, correct, accurate, forceful, and interesting English? Criticize the form of each.



**Letters of Application.** A letter of application should give to the prospective employer definite information about the writer. Keep these suggestions in mind :

1. Give such qualifications as your education, experience, age, health, and nationality in a way that is directly connected with the wording of the advertisement. Prove that you have what is wanted.

2. Mention two or three persons who are willing to speak in your behalf. Be sure to ask them beforehand if you may use their names.

3. Ask for an interview.

4. Close with an earnest, forceful statement that you are, exactly and definitely, the person the advertiser wants.

5. Make sure that your whole letter is in good business form and is neatly and attractively written. If you can, type it.

### Assignment

Study the following letter of application. Point out the parts that fulfill the requirements listed above.

325 Melville Avenue  
Cleveland, Ohio  
May 22, 1942

Frederick Company  
281 Adams Street  
Cleveland, Ohio

Gentlemen :

I should like to apply for the position of salesman advertised in last Wednesday's *Plain Dealer*.

I was graduated from the High School of Commerce in June, 1938. I took evening courses in the Evening College of Commerce, Western Reserve University, September, 1938, to June, 1940, specializing in advertising and salesmanship.

My experience has consisted of one year as salesman in the Globe Furniture Company, 29 Wilder Street, Cleveland, August 1, 1938,

to September 30, 1939, and two years and almost eight months as salesman with the Lane Furniture Company, 90 Portland Street, Cleveland, October 1, 1939, to the present time, May 22, 1942.

My reason for wishing to make a change at this time is that there seems no opportunity for advancement in my present position, and I feel that my ability and training, as well as my interest in my work, should lead to advancement and a larger salary.

I am an American of English descent, twenty-one years old, in excellent health.

I am happy to refer you to the following people who can tell you of my work and my character:

Mr. John V. Goss

Head of the Department of Commercial Branches

High School of Commerce

Cleveland, Ohio

Mr. N. F. Blank, Personnel Manager

Globe Furniture Company

29 Wilder Street

Cleveland, Ohio

Mr. John Doe, Sales Manager

Lane Furniture Company

90 Portland Street

Cleveland, Ohio

If you will grant me an interview, I shall be glad to call on Thursday after three o'clock, my only free time in business hours.

Very truly yours,  
*Myron Glass*

### Assignment

Write a letter of application for one of the positions indicated below. If your letter is satisfactory, you need not write another. If it needs correction, rewrite it until you have made it right. Use the proper letter paper and write as if your letter were to be mailed. Apply for more of these positions if your teacher thinks you need the practice.

---

**Help Wanted—Male**

1. YOUNG MAN, pleasing personality, for men's haberdashery in Annapolis. Good salary. Write or apply in person. Peerless Uniform Co., 167 Main St., Annapolis, Md.

From the *Baltimore Sun*, May 16, 1941

2. WANTED. Young man under 21, junior accounting position, national organization, must have excellent scholastic record, application must state grades made in school, training and any experience. Write Box H-372, Oklahoman and Times.

From the *Daily Oklahoman*, Oklahoma City, May 15, 1941

3. YOUNG MAN to work in automobile shop, reline brake shoes, turn drums, etc. Ideal working conditions. State experience. Z-327 T-P States.

From the *Times-Picayune*, New Orleans, May 14, 1941

4. WANTED BRIGHT BOY TO LEARN PRINTING TRADE. Apply by letter giving age, education, etc., to Box 234, Chronicle Office.

From the *Halifax Chronicle*, Nova Scotia, May 15, 1941

**Help Wanted—Female**

1. WANTED — Young saleswoman for fine gift shop. Must be able to offer successful selling record. State specific information about your experience in first letter to Box 25-R, News.

From the *Dallas Morning News*, May 15, 1941

2. ALERT, intelligent, friendly young woman for photographic studio. Moderate starting salary with excellent future and opportunity to learn interesting profession. Give full details of background, business experience, education and references. Address Box M, 172, Star. — From the *Indianapolis Star*, May 16, 1941

3. CLERK-TYPIST, young, ambitious; advancement; salary \$14 weekly to start; give details and phone by letter. Address P. K. W., Box 234, News Office.

From the *Newark Evening News*, May 16, 1941

4. EXPERIENCED GIRL FOR DOCTOR'S OFFICE. Box 979, Sun.

From the *Vancouver Sun*, May 12, 1941

**Letters Ordering Goods.** The buying letter is probably the easiest business letter to write satisfactorily, for all that it needs is completeness of form and definiteness of specification.

### Assignment

Study the buying letter given below and show in what respects it is complete and exact.

300 Maple Avenue  
Cheyenne, Wyoming  
June 10, 1942

Oral and Company  
78 Pike Street  
Denver, Colorado

Gentlemen :

Please send me by express the articles listed below :

1 pair Rubber Boots, size 6, full length, @ \$4.35	\$4.35
2 White Broadcloth Shirts, size 14½, sleeves 32, @ \$2.00	4.00
2 pairs White Worsted Socks, size 9, @ \$1.25	2.50
	<u>\$10.85</u>

You will find enclosed my check for \$10.85.

Very truly yours,  
*Donald Kenniston*

### Assignment

1. Order by letter of the Cramer Company, 133 Superior Avenue, Milwaukee, Wisconsin, C.O.D., groceries, including flour, sugar, tea, cheese, butter, soap, raisins, and a broom.
2. Write a letter ordering a magazine that you wish to take for a year. Send a money order.
3. Order by letter supplies of various kinds for a week's yachting cruise with a party of friends. Arrange for delivery at the boat. Have supplies charged to your account.
4. Write a letter ordering some articles that you desire for yourself. Send a money order.

**Claim and Adjustment Letter.** It sometimes happens that goods ordered are delayed in transmission, arrive in damaged condition, or are not exactly as ordered. It then becomes necessary to write a claim letter, explaining what has happened and requesting that the matter be rectified. Such a letter must be courteous, clear, and definite in statement.

### Assignment

In what respects is the following letter a good claim letter?

17 Chestnut Street  
Los Angeles, California  
March 31, 1942

The Stone and Phillips Company  
20 Gary Street  
San Francisco, California

Gentlemen:

On March 25, I ordered charged to my account and sent to my address a lady's handbag of fine black calf, price \$15.00, and two coat pins of brilliants and pearls, price \$3.00 each, marked down from \$6.00 each. These articles should have reached me without fail on March 28. They have not been received yet, even though they were marked for special rapid handling.

As I bought this merchandise for birthday presents, I am particularly disturbed over the delay. Will you please investigate the matter at once and forward the goods immediately?

If the articles have been lost and you have no duplicates, please remove the charge from my account and communicate with me at once.

Very truly yours,

Margaret L. Lawton  
(Mrs. John D. Lawton)

After a company has received a claim letter, it immediately writes an adjustment letter, in an effort to settle the claim.

### Assignment

Read the following letter. Is it a good answer to the preceding letter?

**THE STONE AND PHILLIPS COMPANY**  
20 GARY STREET, SAN FRANCISCO, CALIFORNIA

April 3, 1942

Mrs. John D. Lawton  
17 Chestnut Street  
Los Angeles, California

My dear Mrs. Lawton:

We are very sorry to learn from your letter that there has been such delay in the delivery of your purchases. Our records show that they were packed properly and taken by the express company on March 26. We have lodged a complaint with the company, and it is for them to find the package or make good the loss.

That you may have no further trouble in this matter, we are replacing from our regular stock duplicates of your order at the reduced prices of the sale. This package we are mailing you today by special parcel post in the hope that you will receive it promptly.

We thank you for notifying us immediately. We wish you to know that it is our desire that you should receive goods immediately in perfect condition.

Very truly yours,

*Edward Purcell*  
Shipping Manager

**Assignment**

14 Graham Road  
Sterling, Idaho  
June 6, 1942.

Petersham and Earle  
Central Avenue  
Sterling, Idaho

Dear Sirs,

I received, three days late, the sport skirt I ordered last week. It is rumpled, and looks as if someone had worn it. You can call for it, if you want such a looking skirt in your store, but anyway take the charge off my bill. I wouldn't be seen with such a skirt on. If I find the charge for this skirt on my next bill, I will withdraw my charge account at once.

Truly yours,

*Eleanor H. Hale*

Criticize this letter. Then write a courteous reply.

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**Assignment**

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TAFT AND CRANE • 1008 ELM STREET • SALT LAKE CITY, UTAH

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January 7, 1942

Mr. Robert N. Manning  
88 Lothrop Street  
Salt Lake City, Utah

Dear Sir:

We are sorry to hear that the engraved stationery you ordered has a mistake in the spelling of your street. However, we have looked up the order which you signed and find that the spelling on your stationery agrees with the spelling there. That being the case, though we regret that the mistake has been made, we feel that the fault is yours, not ours, and that therefore you should bear the cost of correction.

Very truly yours,

*Taft and Crane*  
by M.P.W.

This letter will, of course, make the customer angry. What do you think the store should do? Is the customer always right? Write a letter from Taft and Crane which will not make the customer angry, even though you decide not to engrave more paper at no charge.

**Assignment**

1. *a.* Write a letter to a firm from which you have received damaged goods, asking that an adjustment be made.

*b.* Write the firm's reply to you.

2. *a.* Suppose that a mistake was made in filling an order that you wrote in the second assignment on page 144. Write a letter to the firm, stating clearly and exactly the nature of the error and asking for an adjustment.

*b.* Write the firm's answer to you.

3. *a.* Write an express company that your suitcase has not arrived. Explain what it contained, giving fair values. Ask for

a proper adjustment. Give them the number of your receipt, but do not part with it.

b. Write the company's answer to you.

c. Explain to the company that you are not satisfied with their reply. You have been inconvenienced, and your clothes were new and cost more than the company's offer covers.

d. Write the company's answer.

e. Thank the company for doing the right thing when they understood all the circumstances.

**Sales Letter.** The sales letter demands more skillful handling, perhaps, than any other kind of business letter. It must arouse the customer's interest; emphasize, without overdoing the matter, the selling points of the article and its value to the customer; and do all this with brevity, attractiveness, and a sufficient forcefulness to clinch the sale without offending the customer.

### Assignment

Study the sales letter which follows. Note the elements that make the letter *attractive, specific, and pleasantly compelling*.

WILKINS, MAYNOR AND COMPANY  
1005 PLATT STREET · SYRACUSE, NEW YORK

April 15, 1942

Mr. George F. Rantoul  
310 Meredith Road  
Ossining, New York

Dear Mr. Rantoul,

This is a cordial invitation to visit our store when you attend the meetings of your Order to be held in this city June 15 to 20.

Please take advantage of our rest rooms, our checking rooms, and the information booths that you will find on the first floor in each of our buildings. Also, guides will be provided to take you through the shopping district and about the city and explain all points of interest.



You will find much to attract you in our store. Our furnished rooms and our art exhibits are already famous throughout the East. We shall have on display many desirable souvenirs of Syracuse and northern New York. Special attractions will be offered in goods for both men and women, all at bargain prices. The introductory card enclosed will bring to you, on presentation, every courtesy the store affords.

If you wish to open a charge account, our Credit Manager will be glad to consider the matter with you; or, if you prefer, you may fill out the enclosed form and mail it to our Credit Office.

Sincerely yours,

*Wilkins, Maynor and Company*

### Assignment

Write at least two sales letters of your own, trying to make them effective in selling something that you know to be an excellent bargain.

### Assignment

Write to the prominent businessmen of your town or city, urging them to support the Athletic Association of your high school by buying tickets for games, track meets, tennis tournaments, etc., and by donating money and equipment because the work of the members of the various teams is making the school famous, bringing business to the city, calling attention to the high academic standing of the school, and making the place a desirable residential district. Add other reasons of your own for the needed support.

### Assignment

Write a good sales letter in which you try to dispose of one or more of the following :

1. A pair of snowshoes
2. Ten tickets for the annual concert of your school orchestra
3. A flute (or any other musical instrument)
4. A canoe
5. A Ford runabout
6. Four fine colonial dining chairs

**Credit and Collection Letters.** Credit letters explain the willingness or the unwillingness of a business house to extend to a customer the privilege of buying goods and paying for them at a later date, usually in thirty days, or possibly in sixty or even ninety days during holiday seasons. People who make use of this system are said to carry charge accounts. Collection letters attempt to collect payments on overdue bills. Both credit letters and collection letters must be friendly and courteous in tone and exact and attractive in expression. Large organizations usually send to customers whose accounts are overdue a form letter, or notice. A regular letter is not ordinarily sent unless the customer ignores this notice.

### Assignment

Study the following letter and point out the phrasing that makes it specific, agreeable, and expressive of the business house's sincere desire to be of genuine service to every customer under all circumstances:

**GRANT and PEABODY**

PORTLAND, OREGON

June 10, 1942

Mr. Herman Kittredge  
64 Calumet Street  
Portland, Oregon

My dear Mr. Kittredge,

Our records show an unpaid balance on your account of \$165.50.

Perhaps there is some adjustment necessary because of an error on our part of which we are not aware. If so, please notify us.

Your courtesy in giving this matter your immediate attention will be appreciated.

Yours truly,

*Grant and Peabody*

### Assignment

1. *a.* You have a printing press at home and are working up a business, printing cards and programs for clubs and entertainers. Solicit the high-school athletic association, the orchestra, and the dramatic club for their patronage in the matter of tickets and programs. Offer them credit, efficient service, and fair prices.

*b.* Refuse credit to a baseball team from another school which requests what seem to you unreasonable terms in price and time extension.

*c.* Send a courteous collection letter to a boys' club that has failed to pay bills due for three months.

2. In the name of a famous department store, offer credit to a desirable customer who has never traded much with the store.

3. In the name of a well-known sporting-goods store, refuse further credit to a winter-sports club that has failed to pay its bills on time for two seasons.

4. Send a collection letter in the name of a large grocery store to a person who has failed to pay a bill for \$250.00.

### Assignment

Using notices and advertisements that appear in newspapers and magazines as a basis for your work, write as many letters of application, order letters, letters of claim and adjustment, sales letters, and credit and collection letters as your teacher thinks necessary to give you mastery in handling these various forms of business letters.

**Telegrams and Radiograms.** In the same way that the use of airplanes for business travel has grown in the last few years, so the use of telegrams and radiograms for urgent business situations has developed greatly. The telegram is based on a ten-word minimum rate. It can contain only the important words of a message, usually the nouns and verbs. In compres-

sing our messages, however, we must be sure that they are clear. The address, the signature, and the marks of punctuation are not charged for in a telegram, and a telephone number may also be added free. When figures are written out, each word is charged for, but five Arabic figures are counted as one word.

In a full-rate telegram there is an extra charge for every word in excess of ten. The day letter is a deferred service, allowing the sender fifty words at one and a half times the full ten-word rate. The night letter is a message which may be received any time before 2 A.M. and will be delivered in the morning. It allows the sender twenty-five words at the same rate as a full-rate telegram.

Radiograms are now used not only for messages to and from ships at sea, but also between twelve centers in the United States, such as New York, Boston, Chicago, and San Francisco, and certain adjacent suburban points. The radiogram allows fifteen words instead of ten in the straight message, sixty instead of fifty in day letters, and thirty instead of twenty-five in night letters.

Business offices prefer that telegrams and radiograms should be delivered by hand rather than by telephone, since it is important that they have something for their files.

### Assignment

Study the following telegram. Then get forms from Western Union or Postal Telegraph and write an answer to it.

CHICAGO, ILL., SEPT. 7, 1942

MR. JAMES GREW  
WATKINS AND GREW  
SYRACUSE, NEW YORK

CAN YOU FILL ORDER THOUSAND TULIP BULBS  
OCTOBER FIRST?

P. W. WILKINS

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### Assignment

1. Write a night letter arranging to meet a prospective employer at a hotel in some city that he has designated.
2. By means of a telegram or a day letter order a new bicycle from a firm in a neighboring city.
3. Telegraph a friend, asking if you may use his name as a reference.

### Assignment

Get radiogram blanks from an office of R. C. A. Communications, Inc., and study them.

1. Write a radiogram to a friend of your father's on an incoming boat, saying that you, instead of your father, will meet him at the pier.
2. Write a night letter to a writer whom you know, asking for a short article for your school magazine.
3. Write a night letter to a business house in Los Angeles, asking it to send you a special kind of Spanish-leather saddle.

## UNIT 13

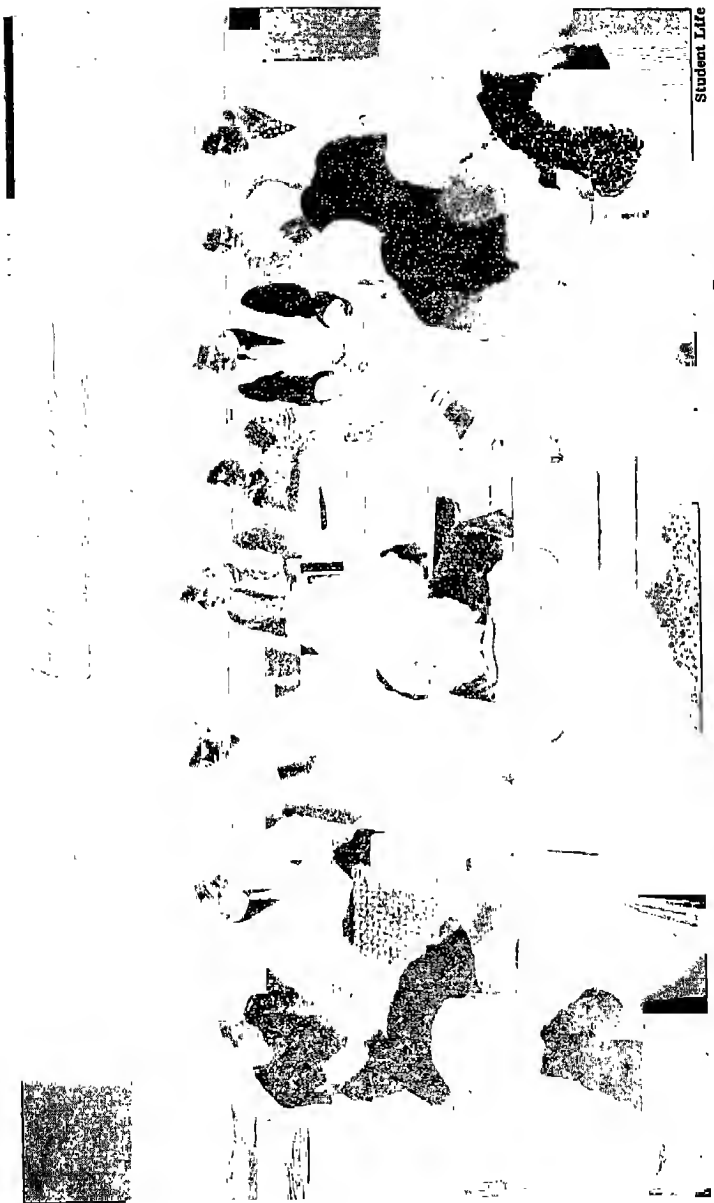
### PANEL DISCUSSIONS

“

**What Is Panel Discussion?** A valuable form of discussion today is one in which a few participants, the panel, carry on a discussion among themselves before an audience. At the conclusion the audience may take part by the question-and-answer device. It is really a discussion conducted by a small group for the benefit of the larger group. The common desire is to arrive at some logical conclusion or to work out some plan of action. This is a highly organized method of discussion, implying co-operative deliberation under efficient leadership.

**Choice of Subject.** The subject should be one about which at least two opinions are possible. It is well for us not to choose subjects that are too abstract. We should try to find a subject that is of interest to the group as a whole. It is foolish, for instance, to delve into philosophic discussion that is over the heads of our audience. Again, the subject should be one on which the group, as well as the speaker, has some information. It is futile for people to talk about matters of which they are ignorant. Also, it is well to know why we are carrying on a discussion. Are we interested in learning more about the subject? Do we wish to have practice in speaking and expressing our opinions? Or, as sometimes happens, do we want to spread some propaganda? The last is a dangerous procedure. Each discussion should be carefully guided so as to avoid introducing subversive ideas.

**Stating the Question.** Authorities agree that the most effective way of stating the question is to phrase it as a complete question. Instinctively, the group says yes or no, and the activity has begun. We should take care, however, not to take too broad a question; for in that case, confusion as to the issue is likely to arise. Let us be sure that in the asking of our question there shall be no loophole for misunderstanding.



Student Life

*The Panel Carries on a Discussion before Its Audience*

### Assignment

Take the following general topics and state them in effective question form :

- |                                     |   |
|-------------------------------------|---|
| 1. Coeducation                      | 7. Ownership of Radio                       |
| 2. Capital Punishment               | 8. Child Labor                              |
| 3. Eligibility for an Athletic Team | 9. Zoning System                            |
| 4. A Standing Army                  | 10. A subject very important to your school |
| 5. Isolation                        |   |
| 6. Courses of Study                 |   |

**Source of Material.** We may believe, as the members of a discussion group, that all the world is our oyster. If we have a library at our command, we should learn to use reference books that will tell us how to dig out the matter that we need. Books upon our special subject are listed in the card catalogue. Articles in periodicals and newspapers may be found from lists in the magazine indexes. If we need apt quotations, those too we may find in a book. There are all sorts of pamphlets for which we may send, or which may be found in the files. The other great source is the opinions of intelligent people. We should seize the opportunity to talk with authorities on our subject, to ask pertinent questions, and to think over what we learn.

If we quote from a book or a person, we must give our authority and make it clear that we are quoting.

### Assignment

Take a subject in which you are especially interested and prepare a full list of references which you will use in preparing for a discussion.

**Definition of Terms.** It often happens that the statement of a question contains terms which are not entirely clear to an audience. Perhaps the audience is composed of different types of people who differ in background and intelligence. Perhaps a term that is used is a technical one or is capable of two meanings.



Our first step is to be sure that everyone agrees on what the terms mean. We may have to define them at the beginning. If, for instance, we phrase our question thus: "Do Westerners lead more interesting lives than Easterners?" we shall first have to decide just what we mean by "Westerners" and "Easterners." Just what states or sections of the country do these terms include? Then we shall have to agree on what we mean by an interesting life. Beginning with a clear understanding of what our terms mean, we shall do away with vagueness, ambiguity, and misunderstanding in the argument.

**Organization of Subject Matter.** When we have collected our material, that is, our data, we should put it in order by means of a systematic outline. We should arrange our data logically in main topics and subtopics, taking care not to get lost in a maze of complicated detail. Instead of writing out our entire speech, it is advisable to write only an outline. Then, if we have the subject matter well in hand, the discussion follows naturally.

### Assignment

Using the subject that you chose in the preceding assignment, make an outline.

**Selecting the Leader.** After deciding on the subject we must select a leader, for without one the discussion either dies or runs wild. The leader must be a person who is capable of handling a group while at the same time his mind is busy with the discussion. He must make the group feel at home so that all will talk freely. He must be sure that some do not talk too much; on the other hand, he must encourage the timid. He must take care that the discussion does not wander far afield; and he must urge it on or stimulate it to action if it threatens to languish. He must tactfully discourage the note of rancor. Above all, it is his duty to keep the group good-natured. He should gracefully introduce the speakers. In addition, he should summarize

the discussion in such a way that all will feel that some purpose has been accomplished. Now find your leader!

**Selecting the Speakers.** Usually we are able to find enough speakers who can present the subject that we have chosen. Here, again, we need to be careful whom we select. We wish to have people who will take the trouble to prepare their part in the discussion; yet we wish each one to speak with sufficient spontaneity so that he does not seem dull. We must remember that ideas cannot be picked up hit or miss; therefore we must arrange our ideas beforehand. It is a fallacy to believe that one can depend altogether on inspiration provided by the audience. Also, we should not choose a violent speaker, for he soon loses his audience.

### Assignment

Let members of the class think of people whom they know, and then, giving them fictitious names, show why or why not each might be chosen as a leader or a speaker.

**The Part Played by the Audience.** The audience has a two-fold part to play in any discussion. Its first duty is to listen. That is often hard work, for the mind at times is like a will-o'-the-wisp. When we are acting as audience, we shall find it wise to have paper and pencil, and to jot down a sentence here and there to help us when it comes our turn to contribute. For contributing, when the discussion is thrown open, is the second duty of an audience. We, as audience, are allowed to comment and to ask questions. In this capacity we must be quite sincere, and not ask foolish questions. Nor must we occupy the floor for the purpose of lecturing on the subject; that has already been done. We are privileged to express our point of view, backed by authority, and to add facts not already presented. No matter how eager we may be, we must never become personal or combative.

### Assignment

Attend a discussion at some college, if possible, or listen to the broadcast of a forum. Take notes. At the end see what you have by way of reminders. Get these notes in good order for a report to the class. If several of you listened to the same discussion, the diversity of opinions will be illuminating. Have you all arrived at the same interpretation of the original discussion?

### Assignment

Make out a list of subjects suitable for a forum at the school assembly. Organize, with the help of your teacher, a program to be given on such an occasion. Perhaps you will prefer, the first time, to have one of the teachers as chairman. Also, if the school is large, you may prefer to invite only the members of your own class.

### Assignment

Make a list of the most famous forums of the present time. Attend a meeting, if possible, or listen to one on the radio. Notice (1) the duties of the chairman and how he carries them out; (2) the intelligence of the audience, or lack of intelligence, in its reaction to the question; (3) the speeches of individuals and the contributions made. Make a careful report to the class.

### Assignment

Listen to a radio program, preferably America's Town Meeting of the Air. Report the method used, the subject matter presented, and the contribution of the audience.<sup>1</sup>

<sup>1</sup> You may secure the following pamphlets from The Town Hall, 123 West 43d Street, New York City: *How to Discuss*, prepared for Town Hall Associates by the Service Bureau for Adult Education, sponsored by the Division of General Education of New York University, price 15 cents; *A Handbook for Discussion Leaders*, by George V. Denny, Jr., price 25 cents.

**Suggestions for Panel Discussions.** The panel itself should be small. From four to eight members are desirable. They should be seated facing the audience, with the chairman in the center. Be sure that the seating is such that it does not suggest that the panel has taken sides. Each member should speak so that the audience can hear him and understand him. Each speaker should train himself to feel the reactions of the listeners, at the same time doing his part in the panel. It is teamwork that is desired.

The panel should be made up of able people, those capable of logical thought. We cannot overemphasize the necessity for preparation by competent people, for panel members must be informed on all sides of a question. Only with this preparation can they direct the progress of the panel in the thought pattern in which the discussion should be moving. There are no set speeches, but a give-and-take from one speaker to the other.

Again we must emphasize the responsibilities of the chairman, or co-ordinator. It is imperative that we have a chairman; and the better the chairman, the better the panel discussion. He must keep the discussion moving, must never allow the meeting to develop into a debate, must build up the pattern of the thought, and must continually keep the whole unified. When the main aspects have been presented and discussed, he must, at just the right moment, bring in the audience. He must never let the subject wear thin; yet neither must he stop too soon, lest he give the audience a confused impression.

Should there be a rehearsal before a panel discussion? As Sir Roger de Coverley once said, "Much may be said on both sides." Mr. Harry A. Overstreet, one of the chief authorities on the panel discussion, believes that there should not be, as it results in lack of spontaneity. In high school, however, the panel discussion is generally helped by a rehearsal. A preliminary meeting, especially if the discussion is to take place before an unfamiliar audience or a larger audience than the daily class, inspires confidence in the speakers. They meet each other informally and get an idea of what they would like to say and how they can say it to each other in the most effective way. In high school a meeting of this sort is an incentive to spontaneity.

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### Assignment

Arrange for a panel discussion on one of the following subjects. Be sure to follow all the advice given previously on the choice of a suitable subject.

1. Can a woman have a career and be a successful wife and mother?
2. Must there always be wars?
3. Should genius be subsidized?
4. Am I my brother's keeper?
5. Shall the government own the railroads (or any other public utility)?
6. Is college a privilege or a right?
7. What about living on the installment plan?
8. What can we do about the problem of the seasonal worker?
9. Are depressions necessary?
10. What qualities of character lead to success?
11. Is beauty its own excuse for being?
12. What can I do to further democracy?
13. Is literature today too realistic?
14. What part can environment play in our lives?

Any group discussion, but especially the panel discussion, is open to the faults of poor preparation, loose thinking, and snap judgment. It has not the precision of the debate, nor the minute orderly arrangement of the lecture. Then what are its merits? Rightly handled, it is a democratic process, since all may take part; and it is a stimulating process, since it arouses a group to individual thought on a variety of questions.

## UNIT 14

### THEMES BASED ON INVESTIGATION

“

The theme based on investigation may be defined as a long composition in which a writer expresses in his own words his own opinions or conclusions concerning a subject after careful investigation of the original records in the particular field.

**Demands of the Source Theme.** Producing a source theme makes three demands upon a writer: (1) the capacity to get the necessary information with the least expenditure of time and energy; (2) the ability to think through the mass of accessible material, select what is pertinent, and arrange the whole with due regard to orderly progress and proper subordination of details; and, finally, (3) the power to express, in clear diction, thoughts that are the result of the writer's creative thinking.

These long themes, ranging from about 1000 to 2500 words, demand far more maturity of thought and originality than we have been able to give our long compositions in the past. Perhaps we have written long stories and reasonably long familiar essays that have been wholly original. These source themes should show quite as clearly our own thinking. We are free to quote exactly from our reading, when necessary, giving the name of the book, the author, and the page. We are expected to append a list of the reference books that we have used.

Although we have this freedom to range far and wide in our source themes, and to avail ourselves of the thoughts of others, we are not free to take the exact sentences and paragraphs of others and to pass them off as our own. The object of the source theme is to give us practice in absorbing ideas, in comparing them, in selecting what seems to us important, and in phrasing our conclusions in our own words. If we copy passages word for word from another's text, it must be a point of honor with us to enclose them in quotation marks. It is the fresh grouping of ideas in our own minds, and the original expression that we give them in our own sentences, that make this type of theme valuable.

**Exploratory Questions as an Aid to Thinking.** Before beginning to gather the data on which our theme will be based, we shall often find it helpful to jot down a number of questions which we think that the theme should answer. These questions will serve the purpose of exploring our interest in the subject. If we have difficulty in asking ourselves a respectable number of questions, the chances are that our subject was not, for us, a wise choice. Another purpose which such questions serve is that of guiding us in the selection of material.

For example, suppose that we have chosen as our subject the educative value of radio. We might jot down such questions as these: What kind or kinds of education is radio particularly fitted to provide? What kind or kinds is radio not fitted to provide? What kinds of radio programs are especially important from the point of view of education? What has been the development, or history, of radio as an educative influence? What are some of the problems that radio faces in the carrying out of its educational activities? What particular radio programs rank high as educators? What individuals in radio have made or are making important contributions from this point of view? What is the future of this educational means?

### Assignment

Choose one of the following subjects or a subject of your own and jot down at least six exploratory questions about it :

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1. Good Manners                 | 6. Suburb versus City         |
| 2. Free Verse                   | 7. The Importance of Vitamins |
| 3. Realism in Modern Fiction    | 8. Knowing How to Sew         |
| 4. Changing Styles in Millinery | 9. Education by the Movies    |
| 5. Why Small Stores Often Fail  | 10. Nursing as a Career       |

**The Library as a Storehouse of Material.** For the gathering of material, libraries are the natural resort. Already we have had some experience in using both the school library and the public library for reference work. As most libraries use the Dewey Decimal System of arrangement, we probably know

that the card catalogue lists all the books in the library alphabetically and indicates on what shelves to find them. We shall find three cards for most books, a card under the author's name, a second under the title, and a third under the subject. For example, Carlyle's *Heroes and Hero Worship* can be found under *Carlyle, Thomas*, or under the title *Heroes and Hero Worship*, or under some such subject title as *The Heroic in History*. We know, too, that the call number, in the upper left-hand corner of the card, shows where the books can be found on the shelves. Besides the call number each card contains the title of the book, the name of the author or editor, the name of the publisher, and the date of publication. By referring to any one of the three cards we may find the book desired.

Similarly, in periodical indexes, articles published in periodicals are listed under author, title, and subject. Since such indexes are published often, we are able to get up-to-date information on current topics. The periodical index in greatest demand is the *Readers' Guide to Periodical Literature*.

In addition to all the foregoing reference material, there are encyclopedias that limit themselves to particular subjects, like art, biography, literature; and of course such reference works go into detail as no general encyclopedia can. There are books of quotations, and handbooks of literary allusions and of mythology, which throw light on various obscure passages. There are yearbooks, almanacs, and dictionaries of various kinds. In fact, so many are the reference works available that we must be careful to choose only those which bear immediately on our subject, and to consult as far as possible the latest editions.

### Assignment

Examine the encyclopedias that are in your home and in your school or in the public library. Write on a separate card for each the following information:

1. The title
2. The publisher
3. The date of publication



4. Brief comment on the length, kind, accuracy, interest, and suggestiveness of the articles

### Assignment

Do the same thing as you did in the preceding assignment for any of the following biographical dictionaries to which you have access :

1. Dictionary of National Biography (British)
2. Dictionary of American Biography
3. Thomas's Comprehensive Dictionary of Biography
4. *Men and Women of Our Time*
5. *Who's Who* (British)
6. *Who's Who in America*

### Assignment

Do the same thing as you did in the preceding assignment for any other encyclopedias, dictionaries, and handbooks of biography that you find in the libraries which you use.

We realize that the nature of our subject governs our choice of reference books. We may use certain works for some papers and certain other works for other papers. Discriminating selection will help us in our decisions.

### Assignment

Find the latest articles on the following subjects. Give name of author, title of article, name of magazine, volume, number, date, and pages.

1. Improvement in the Construction and Safety of Airplanes
2. The English Refugee Children's Opinion of America
3. New Chemical Fabrics

### Assignment

For future reference, list under each of the following headings at least one book to which you have access :

1. Unabridged Dictionaries
2. Atlases
3. Yearbooks and Almanacs
4. Handbooks and Books of Quotations
5. Books of Synonyms and Antonyms
6. Books of Mythology

**The Bibliography.** Our bibliography is the list of all the books and periodicals that we consult on our subject. Source themes should always be accompanied by statements showing what books and magazines or newspaper articles have been read as authority for what the author says in his paper. Such lists must include the name of the author, the exact title of the book or article used, the name of the publisher, and the date of publication. If the book used is one of a set, the number of the volume should be included. Page numbers should be added always when only part of a book or magazine has been read. Such data form the bibliography of our paper.

Unless we take a topic so new that very little has been written about it, we shall be unable to read all the literature dealing with it. Consequently our bibliography will be partial, not complete. To compensate for this fact, we should be careful to read articles offering different points of view about the topic; then, after fair consideration, we should present our own conclusions, showing how we reached them. This practice will help us to do careful original thinking and lead to balanced judgment.

When given a topic for a source theme, unless reference works are suggested by our teacher, we shall consult an encyclopedia (the Britannica preferably); for at the end of each article there are lists of the most important books on the topic. It will be helpful to make bibliography cards like the following, to add to those that we made for the assignments on pages 164-165:

Newman, Ernest  
Stories of the Great Operas  
Garden City Publishing Co., Inc., 1930  
Full and interesting presentation with  
illustrations from the music.

Canfield, Dorothy  
"Old Man Warner"  
In Short Stories of Today  
Hanson, C. L., and Gross, W. J., Editors  
Ginn and Company, 1928  
The story of a rock-ribbed Vermonter.  
Excellent characterization.

If the choice of a topic is left to us, we should select something in which we are interested and in which we can interest other people. We should be careful to take a subject on which we can find information. We must so limit our subject that we shall be able to develop it in the time and the space at our command. Also, we should never forget the public for which we are writing. We must avoid attempting either too much or too little. But whether or not the choice of a topic is left to us, the following rules apply : Our first duty is to inform ourselves by sufficient reading. Our next is to select such phases of the subject as we can treat appropriately within the requirements that bind us. Our final work is to organize and express the results of our research with originality and precision.

### Assignment

Using as material for illustration a textbook of history or science, a history of literature, a collection of plays, essays, or poetry, give an oral report on the purpose of the title page, the preface, the introduction, the list of maps or illustrations, the lists of readings, biographical introductions, helpful questions, the index, and any other such parts to be found in the book.

### Assignment

Bearing in mind the suggestions contained in the last paragraph of text above, make a list of eight broad subjects, such as "Airplanes" or "Mechanized Age," and exchange your list

with some member of your class. Take the list that you received and, by narrowing the subjects, make them suitable for themes.

### Assignment

Pool the results produced by the class in the preceding assignment and make a list of fifty topics suitable for source themes of from 2000 to 2500 words.

### Assignment

With your teacher's approval select a topic for a source theme from the list of the preceding assignment and begin reading for it. Make your bibliography cards as you proceed.

**Firsthand Experience as a Source.** Probably it is true, generally, that the best themes, at least the most interesting themes, have as their main source firsthand experience. The library is indispensable as a storehouse of material, and there are many subjects for whose material we must depend wholly or nearly so on the library. But, in general, we should do well to do a goodly proportion of our writing from firsthand experience.

By firsthand experience is not meant necessarily that one has in one's own person played a leading role in relation to the thing in question. For example, we may write intelligently, interestingly, and usefully of certain aspects of city government and yet not have occupied an official position in any such government. We have perhaps been closely associated with those who have occupied such positions or with those (our parents, for example) who have felt the effects, good and bad, of such government; these experiences are to be accounted as firsthand.

### Assignment

One of the best ways to secure practice in writing from firsthand experience is to visit some place of interest and write up your observations. Be sure that your observations are exact and

that they are as complete as possible. Visit one of the following places or some place of your own choosing. Write up your findings.

- |                            |   |
|----------------------------|---|
| 1. A factory               | 5. A hospital                           |
| 2. A ranch                 | 6. A newspaper-printing plant           |
| 3. A motion-picture studio | 7. An art gallery or museum or aquarium |
| 4. An army camp            | 8. A fish pier                          |

**Taking Notes.** We are free to take notes in any form we wish, provided we are systematic and accurate about it. We shall probably find that notes taken on cards of uniform size, in a loose-leaf notebook, or in a small pocket notebook will be the most convenient.

Notes may consist of catchwords or fragments of sentences, topics, or summarizing sentences. If we use merely words or phrases, the notes should be written up at once to preserve accuracy. Topical notes are expressed in phrases or short sentences and should be arranged in outline form. Such notes are, of course, much to be preferred to the haphazard notes first mentioned. Summarizing sentences are very satisfactory in taking notes on plays, narratives, essays, and speeches when it is necessary to make a record in *précis* form of episodes, scenes, or formal steps in developing thought. When read continuously, such sentences should give a summary of the matter.

When taking notes, we should read an article through rapidly but carefully, noting the plan of development and the larger topics. Then we should reread it, this time still more carefully, writing our notes as we grasp the meaning of paragraphs and groups of paragraphs, and making clear their part in developing the main idea. We must be sure to include all essential details. When we quote, we must quote exactly; otherwise we must use our own words. One object of taking notes is to help us to assimilate what we have read. It is therefore necessary for us to be mentally alert at all times, thinking out the meaning of passages and expressing this meaning in our own words.



House in the Pine Schools

*Actual Experience Is an Excellent Source*

**The Outline.** To be effective a composition must be well planned; that is, it must develop a main point worth making. To do this, we should include only ideas bearing on the point and essential to the point. These ideas should be so arranged that each is a step in advance, and should be so expressed that the relation of each to the main idea is evident. Beyond this, important ideas should be put in important places and should be expressed in words which, in themselves, hold the attention.

To bring about the desirable results just indicated, we should make an outline showing clearly the relation of principal and subordinate topics by a definite system of numbering and lettering and by the arrangement of the topics on paper. The form of such an outline is suggested below.

I.

A.

1.

a.

b.

2.

a.

b.

c.

B.

1.

a.

b.

c.

d.

2.

3.

a.

b.

II.

Sometimes the topic designated by a Roman numeral, together with all the subtopics related to it, is treated in a single paragraph. At other times a full paragraph is required for each

of the subtopics designated by capital letters. The matter of paragraphing can be settled ordinarily by careful attention to the principle of unity.

We may use short phrases or sentences in our outlines, but we should never mix the two in the same outline.

### Assignment

First make an outline and then write the source theme for which you prepared a bibliography in the last assignment. Hand in together outline, bibliography, and source theme.

**Topics for Source Themes.** The number of topics available for long themes is limited only by the nature of the work in our several school subjects and the amount of time at our disposal. It is important that we express ourselves in vivid, lively diction. We may be serious or humorous, but we must never be dull.

### Assignment

Read the following article. What elements in it appeal to the reader? Why? In what way is it suggestive?

[From *The New York Times*]

#### HIGHWAYS FOR THE HIKER

System of Paths Through the Wilds Is  
Maintained by Trail Conferences

The wandering pedestrian who goes into the wilds of the Ramapo Mountains, and especially into the Palisades Interstate Park, will soon find himself pursuing a worn foot-path. "A short cut used by the natives," he may say to himself. But shortly he will notice a metal square nailed to a tree, or a spot of paint, and farther on another — and another. He may conclude that the natives had some paint they wanted to use up. But as these continue, and as he crosses other paths also marked, perhaps with a different color or symbol, he may begin to cogitate upon the meaning of it all. It is really simple in its essence — trail clubs maintain these paths and mark



them for the hiker. Such maintenance means long hours of hard work in all seasons. And the impetus behind it all is the New York-New Jersey Trail Conference.

The New York-New Jersey Trail Conference is an association of twenty or more clubs and a number of individuals who have joined in a common effort to mark and maintain some hundreds of miles of paths in the metropolitan district. The system of the Interstate Palisades Park is in charge of the conference by official action of the park and has been since the system was laid out twenty years ago.

In 1920 the trail clubs of that time were called together by Major William A. Welch, manager of the Palisades Park, and a program of trail-making and maintenance was outlined to them. All were enthusiastic. They organized as the Palisades Interstate Park Trail Conference and began work under the leadership of the late Raymond H. Torrey.

*Studies of the Paths.* Having decided on the general course of a trail, scouting parties went over the country, studying routes and localities, to decide on the exact location of the path. It must include interesting features: viewpoints, waterfalls, cliffs, areas of geological and botanical interest. The course as tentatively decided on was marked with a line of string, or cloth flags, till the whole was complete, changing the line in such spots as seemed to need it, till the best location was secured. Then the workers affixed the metal markers and cleared the path of brush and fallen logs and began the wearing of the path by walking over it. The park supplied the metal squares, properly painted for each trail. An east-west trail was indicated by a red spot on a white background; a north-south trail, by a blue symbol; and a diagonal trail, by yellow. Connecting trails and some others were marked by white only.

Sometimes parties worked on one trail, sometimes on two, and the system began to take shape. The years 1921 and 1922 saw the completion of the Ramapo-Dunderberg, R-D Trail (red spot); the Tuxedo-Tom Jones (T-TJ), now a part of the R-D; and the Arden-Surebridge, A-SB (red triangle). In 1923 the Tuxedo-Mount Ivy, T-MI (red bar); and thereafter the Long Mountain-Thorne, LM-T (red square); Finger Board-Storm King, FB-SK (blue cross). And in 1927 the Suffern-Bear Mountain, S-BM (yellow diamond).

In 1922 Benton MacKaye of Shirley, Mass., presented to the con-

ference a new idea: The Appalachian Trail. This was to be a foot-path from Mount Katahdin, Maine, to a point at the southern end of the Appalachian range (later fixed as Mount Oglethorpe, Georgia). It was to be a sort of backbone, with systems of "ribs" all along its length, other trails leading to it and parallel with it. The idea was at once taken up and the first few miles were laid in the Interstate Park, from Bear Mountain Bridge to the Ramapo River.

*Other Trail Conferences.* The New York-New Jersey Trail Conference is one of the six regional conferences, the others being New England, Pennsylvania, Maryland-Virginia, Unaka and Southern districts. The twentieth anniversary of the Appalachian Trail is to be celebrated by the meeting of the tenth Appalachian Trail Conference at Bear Mountain the week-end of May 30-June 1.

The conference stands for preservation and enlargement of wilderness areas open to public use; is against the building of motor highways in these areas; strives to promote better manners in the open as expressed by the Trampers' Ten Commandments:

- (1) Respect all property, as a tolerated uninvited guest.
- (2) Walk through no prohibited ground.
- (3) Leave gates and rails, fences and walls, markers and signs just as you found them.
- (4) Gather no rare flowers, and none at all in parks.
- (5) Pick no cultivated fruit; damage no growing timber.
- (6) Clear ample space, before a fire is laid, of leaves and twigs; build on pine needles — Never.
- (7) Make sure the fire is OUT before you leave — nothing is "good enough" but *out*; drenching is best.
- (8) Leave any camp site cleaner than you found it; and, at established camps, replenish wood for fires, and used supplies.
- (9) Warn guests of proper dress for the particular country to be covered.
- (10) Do no one thing that could discredit trampers.

FRANK PLACE

### Assignment

Write a theme of from 1500 to 1800 words on any subject that you wish or on one of the subjects given below or a subject

suggested by them. If your subject is technical, of course your vocabulary will be somewhat technical. Strive, however, by happy and suggestive phrasing, to make your theme vivid and appealing to those of your classmates who do not know anything about its subject.

1. Ancient Shipping
2. Omens
3. The Coffeehouse in Queen Anne's Reign
4. Festivals
5. Early Transatlantic Voyages
6. The Radio
7. The Evolution of the Puppet Show
8. Rayon and Its Uses
9. Chemistry in Industry
10. Music and Medicine
11. Some Modern Uses of Photography
12. Roman Towns in England
13. Defense Measures in Present-Day Communities
14. The Relative Value of the Submarine and the Airplane in War
15. Leopards (or any other unusual animals) as Pets
16. Ways of Preventing Dust Storms

### Assignment

You have frequent need of writing biographical papers. Read some of the biographies in each of the following books, or any other biographies in your library, giving special attention to the elements of presentation that make you wish to read more. Many pupils who thought that they did not like biography have become so much interested in the persons whom they read about in the books named below that they have read many other books to find out more about them.

HYDE, MARIETTA A. (Editor). *Modern Biography*. Harcourt, Brace and Company, 1926.

DE KRUIF, PAUL. *Microbe Hunters*. Harcourt, Brace and Company, 1932.

BRADFORD, GAMALIEL. *Portraits and Personalities* (Mabel A. Bessey, editor). Houghton Mifflin Company, 1933.

### Assignment

Write a biographical essay of 1200 words about some person approved by your teacher. Prepare your bibliography cards and your notes in the proper way. Try to make your paper so attractive in subject matter and in style that your classmates will wish to read about the subject in detail for themselves. You may find the following list of books helpful.

- BARRUS, CLARA. *Our Friend John Burroughs*. Houghton Mifflin Company, 1914.
- BRUCE, WILLIAM CABELL. *Benjamin Franklin, Self-Revealed*. G. P. Putnam's Sons, 1917.
- CHARWOOD, LORD. *Abraham Lincoln* (Third Edition). Henry Holt and Company, 1917.
- DAMROSCH, WALTER. *My Musical Life*. Charles Scribner's Sons, 1935.
- DAWSON, SARAH MORGAN. *A Confederate Girl's Diary*. Houghton Mifflin Company, 1913.
- HOWELLS, WILLIAM DEAN. *My Mark Twain*. Harper & Brothers, 1910.
- MEADOWCROFT, WILLIAM H. *Boys' Life of Edison*. Harper & Brothers, 1921.
- MUIR, JOHN. *The Story of My Boyhood and Youth*. Houghton Mifflin Company, 1913.
- SANDBURG, CARL. *Abraham Lincoln*. Harcourt, Brace and Company, 1930.
- THAYER, WILLIAM ROSCOE. *George Washington*. Houghton Mifflin Company, 1922.
- WHITE, WILLIAM ALLEN. *Woodrow Wilson*. Houghton Mifflin Company, 1929.

**PART IV**  
**SPEAKING AND WRITING**  
**TO ENTERTAIN**



*Have You a Good Radio Voice?*

*Columbia Broadcasting System*

## UNIT 15

### SOCIAL LETTERS

“

**Making Letters Vivid.** By the time we have reached the upper years of the high school, we have become familiar with the mere mechanics of letter-writing. Our next step is to master the art of expression so thoroughly that we can make the recipient of our letter see something, and think and feel about it, as we ourselves do. Can we tell an exciting experience so that our correspondent lives it with us? Can we make our family feel the charm of our new friend as we feel it? Can we tell a funny story and rouse hearty laughter in all who read our letter? Clear, vivid, suggestive language is essential to successful letter-writing. The person who would excel must learn to distinguish the finer shades of meaning and state them with exactness and appeal.

#### Assignment

What in the selection of details in the following letter particularly interests you? Explain, using at least five examples, how the diction helps you to experience the situations depicted. What do you learn about the character of the British people? What do you learn of the writer's personality? Why is this a good personal-news letter?

RUDGWICK, SUSSEX, AND LONDON, August, 1940. — Have you ever lain in bed, and listened angrily to a mosquito cruising around with malice intent? First you hope it will go away if you ignore it. Then you get so angry you determine to down the brute even if you do lose a shoe out of the window and break the mirror.

That is exactly what we are going through at the moment, only the mosquito, instead of gnawing a limb, drops heavy eggs around. The first bad raids caught me in my bath in Liverpool. I arose, put on my tin hat, and returned to my bath . . . one must wash. The place rocked, but next day one had to be told where the damage



*This Must Be an Interesting Letter*



was, and go and look for it. On returning to London it was obvious Hitler's patience really was exhausted, and from four P.M. onwards every night we had it good and hearty. It does not make one in the least frightened, that's the funny part. It makes you . . . angry! The trouble was as ever to get people off the streets, and the amazing grit of the people whose homes go is something that astonishes one most. "High time it came down, anyway" was all one man said, as he vacated his tenement, or all that remained of it, with his worldly goods on a perambulator.

And who is going to write the epic of the London taxi driver? In the worst raid, if you call Taxi, one arrives. The usual small rather cross-looking man with a moustache like an old nail brush left too long in the soap dish. "Where to?" is all he says. All night long during the bad raids last week you heard them cruising around. If a whistling bomb dropped on the neighborhood, they stopped for a moment. Then you heard again the comfortable familiar noise of their engines starting. That, and the distant whistle of a train that went on all through the raid, was one of the most comforting things I found. For three nights we didn't get much sleep, and on one of them I was on duty and had to drive through the inky streets myself. Maybe that is why I have sympathy for the taxi drivers.

All one night London was well lit up by the big fire, and it was quite unbelievable, with crashes and bangs going on all round, and the wireless going on gaily, just the same, and people walking around the streets saying "Ooer, that was a big 'un." . . .

Yesterday, having completed a drive of 1600 miles, I was given four days leave to have the car overhauled (they didn't say anything about me) so I came down to the Cottage, where I saw the most marvellous fight right overhead. A whole covey of bombers came over and were attacked by Spitfires. It was far too exciting to take cover. I watched with my field glasses, and saw two bombers come crashing down. The usual fleets of little boys tore along to collect bullets, shrapnel and bits of wreckage, which are then sold for the Spitfire fund. And in the field was the German pilot, dead before we got there. Just a boy, with the Iron Cross 1939 in his pocket, and a picture of a woman and a child. It makes one sick.

Thinking that was sufficient for one day, I went early to bed, only to find the whole night sky full of planes moaning away, and

what on earth they wanted down here, dear knows, for you know what this place is like. However, they plastered us all around with bombs. Must have cost them quite a lot, and they hit nothing worth mentioning. The funny part was the sensation among the fauna. My geese yelled, "Damn, damn, damn . . ." . . . Cocks crowed madly, and all the cows in the neighborhood protested, whilst a donkey down the lane gave a most convincing imitation of the London sirens.

There was nothing one could do, so I hoped for the best and went to sleep. In the morning I asked my little maid aged twenty if she had heard anything.

"Oh yes, Madam," she said, "I pulled back my curtains and watched. It was ever so pretty."

. . . . .  
We are, by and large, a pretty dogged folk. I never realized it so poignantly as in Liverpool last week, where, with windows shattered and often the counter in splinters, shop keepers carried on just the same. One man held out a loaf of bread squashed quite flat, and said facetiously,

"You can have this one cheap, Miss."

### Assignment

As a help toward power in letter-writing, read letters from several books in the following list and try to make your own letters equally interesting:

*Selected English Letters*, edited by CLAUDE M. FUSS. Houghton Mifflin Company.

*Selection from Letters to His Child-Friends*, by LEWIS CARROLL, edited by E. M. HATCH. The Macmillan Company.

*Letters*, by ROBERT LOUIS STEVENSON. Charles Scribner's Sons.

*Mark Twain's Letters*, edited by ALBERT BIGELOW PAINE. Harper & Brothers.

*Theodore Roosevelt's Letters to His Children*, edited by JOSEPH BUCKLIN BISHOP. Charles Scribner's Sons.

*Letters of Mozart and His Family*, edited by EMILY ANDERSON. The Macmillan Company.

*Letters of a Woman Homesteader*, by ELINORE PRUITT STEWART.  
Houghton Mifflin Company.

*Letters*, by CHARLES LAMB. E. P. Dutton & Company.

### Assignment

Have members of the class report on the merits of several letter-writers whose letters appear in the books listed above.

### Assignment

Plan carefully and write clearly and vividly a personal-news letter giving an account of a thrilling experience that has happened to you or your friends. Try to make your correspondent feel a part of the experience. The following suggestions may help you in selecting a topic:

1. The run that won the final football game and the league pennant
2. My good luck in discovering who was stealing our milk
3. How I escaped (a) an automobile smashup; (b) a fall down the cellar stairs; (c) an explosion in the chemical laboratory
4. How I won a prize of three hundred dollars in the state-wide contest among musical clubs
5. Why Tom (or Betty) became athletic manager in our school

**Good Form in Social Letter-Writing.** First of all, in the social letter, as in the business letter, it is important that we make the best impression possible. To this end, besides showing our familiarity with correct usage in letter-writing, we must show ourselves well bred and interesting, clear and accurate, amiable and sincere.

1. *Writing materials.* The ordinary four-page sheets of unruled letter paper, white, gray, or cream-colored, with or without printed or engraved monogram or address, are always acceptable. Yet styles change so much from year to year that it is wise for us to consult first-class stationers as to what quality of paper and what sizes and colors are appropriate for girls and boys of our age. We may well take samples to class and discuss the uses for which the various forms are made. Do boys use

the same sizes and colors as girls? Are monograms used by young people of our age? Are we free to use the so-called "informals," as our parents do? Of the styles in use at a particular time, which are in the best taste for well-bred young people?

In writing a letter of more than two pages, we should use both sides of the page of a four-page sheet and write on the pages in regular book order. If our letter does not exceed two pages, we should write on pages one and three. Brief notes may be written on single sheets of note paper.

2. *Folding.* A friendly letter on regular stationery should be folded once, and placed in the envelope with the open edges uppermost. When the envelope is opened with the back facing the recipient, and the letter drawn out, the contents should be right side up and in a position to be read.

3. *The heading.* The heading is usually placed in the upper right corner of the first page, about an inch from the top. Except in letters to relatives or close friends, the heading should include the writer's complete address and the date in full. Avoid abbreviations. The heading may sometimes be put at the end of a letter to the left of the signature.

The heading may be written in two, three, or even four lines, as need demands, either with or without end punctuation. The indented form is still preferable, though the block form is permissible. For example :

**Indentation with End Punctuation**

Old Post Road,  
Topeka, Kansas,  
April 4, 1942.

Dear Mrs. Mayhew,

-----  
-----  
-----  
-----

Yours sincerely,  
*Cecilia J. French*

---

**Block Form without End Punctuation**

704 Main Street  
Salt Lake City, Utah  
October 16, 1942

Dear George,

-----  
-----  
-----  
-----

Your sincere friend,  
*Sam Beauchamp*

The indented form may also be used without end punctuation, or the block form with end punctuation. Care, however, should be taken that one style of arrangement and punctuation be followed consistently throughout the letter and in the address on the envelope.

4. *Salutation.* The first word of the salutation and the name of the person, or word or words standing for his name, should begin with capital letters. The salutation should begin about half an inch from the left edge of the page, and should be placed two line spaces below the date line of the heading. In friendly letters the salutation is followed by a comma.

5. *The letter proper.* The body of the letter should begin one line space below the salutation. The first line of each paragraph should be indented.

6. *Complimentary close.* Place the complimentary close one line space below the last line of the body of the letter and slightly to the right of the center of the page. Only the first word should begin with a capital letter. The last word should be followed by a comma. The complimentary close should consist of at least two words. Grammatically, it should not be a part of the body of the letter.

7. *Signature.* Write the signature one line space below the complimentary close. Except in very informal or intimate

notes, write the full name. A woman who is writing to a person unfamiliar with her position usually indicates whether or not she is married by enclosing *Miss* in parentheses at the left of her name or by prefixing *Mrs.* to her husband's name, in parentheses, immediately beneath her own. Examples follow:

An Intimate Friend

Yours with love,  
*Aurelia*

An Unmarried Woman

Sincerely yours,  
(*Miss*) *Anna Crawford*

A Married Woman or Widow

Yours truly,  
*Mary Cannon*  
(*Mrs. Hiram Cannon*)

8. *Superscription.* The superscription, or the address of the person for whom the letter is intended, should be symmetrically spaced on the lower half of the envelope. In form and punctuation it should follow the style of the heading. The postal authorities prefer that the *state* or *province* be given a separate line. The address of the writer should be placed in the upper left corner of the envelope. Sometimes, on printed stationery, the address is on the back of the envelope.

The two specimens that follow are examples of envelopes correctly addressed. It is equally proper to omit the *end* punctuation in the first specimen or to use it in the second specimen, provided you use the same style in the letter itself.

## Indented Form with End Punctuation

Anna Yarnall,  
25 Oxford Place,  
Troy, New York.

Mr. Lincoln Bray,  
5 Roosevelt Boulevard,  
Detroit,  
Michigan.

## Block Form without End Punctuation

Mabel Cox  
2 Oak Lane  
Cranford, New Jersey

Mrs. Glenn Ingram  
1714 Raleigh Street  
Miami  
Florida

## Assignment

Write as many of the following suggested letters as your teacher thinks advisable. Plan your letters carefully and develop them sufficiently. Try to make the form perfect and the expression adequate.

1. Write to a friend, recommending a play, some new music, or a book that has interested you.

2. Write to your mother, describing the charm of the people and the beauty of the town where you are spending a week's vacation.

3. Write to your club, telling them about the five most successful features of an entertainment given by a group of young people whom you are visiting.

4. Obtain pamphlets from various travel bureaus, describing places on a prospective trip. Then write to your most intimate friend, trying to influence him or her to join you on the trip.

5. Write a letter to an acquaintance, discussing your hobby and all that it has meant to you.

6. Write, to anyone you please, a letter on topics of your own choice.

**Other Forms of Social Correspondence.** In addition to the personal-news letter, you will remember the variety of social notes that almost every person is at times called upon to write. These may be listed as notes of greeting, congratulation, recommendation, introduction, appreciation, commendation, thanks, sympathy, apology, invitation, acceptance, regret, requests for favors, etc. They may be formal or informal, but in either case they must conform to the conventions of letter-writing and the customs of polite society.

### Assignment

Write as many letters of the various types listed above as your teacher thinks wise. Be sincere and straightforward. You can easily achieve mastery of form; strive as well to attain courtesy, friendliness, and charm in both feeling and expression. The following suggestions may help you :

1. A note welcoming a friend on his or her return from a year's absence

2. Congratulations to the president of your class on his winning a six-hundred-dollar scholarship

3. A letter of thanks for some gift



4. Thanks for a delightful week-end visit
5. Appreciation of a friend's loyalty and tact in extricating you from a social blunder
6. An apology for failing to deliver a message at the proper time

**Letters of Introduction.** In writing a letter of introduction be sure that the friend to whom you write will not find your request a burden and that the two persons concerned will be congenial and will enjoy knowing each other.

### Assignment

Study the following letter, written to ex-President Theodore Roosevelt by the United States ambassador to Great Britain. Point out the qualities of the two men whom the letter introduces that make this introduction appropriate.

London, January 16, 1918

Dear Mr. Roosevelt :

The Archbishop of York goes to the United States to make some observations of us and of our ways and to deliver addresses — on the invitation of some one of our church organizations; a fortunate event for us and, I have ventured to tell him, for him also.

During his brief stay in our country, I wish him to make your acquaintance, and I have given him a card of introduction to you, and thus I humbly serve you both.

The Archbishop is a man and a brother, a humble, learned, earnest, companionable fellow, with most charming manners and an attractive personality, a good friend of mine, which argues much for him and (I think) implies also something in my behalf. You will enjoy him.

I am, dear Mr. Roosevelt,

Sincerely yours,

*Walter H. Page*

### Assignment

Write a letter introducing two friends who, you feel, should know each other. Mention in your letter a few of the qualities which should commend the person whom you are introducing.

**Letters of Sympathy.** A relative or a friend who has suffered some bereavement or other misfortune greatly appreciates letters of kindly sympathy. In writing a letter of condolence we should try to put ourselves in the place of the unfortunate person, and by what we say and by the sincere, friendly manner in which we express our sympathy we should endeavor to show the genuineness of our feelings and help to divert the reader's thoughts from his troubles.

### Assignment

Study the following letter of sympathy, written by a well-known American writer of biography and history. Note the self-control and the conciseness of expression, as well as the appreciation and affection manifested.

Magnolia, Mass., June 29, 1916

Dear Jack Chapman:

I have had you much in mind these past days, and I wish to send you my deepest sympathy.

Of Victor, I can only think with a high sense of satisfaction. He could not have had a happier death. At twenty-four to see the noblest cause for which men ever fought, to devote himself to it, and to give his life for it, was to fulfill whatever duty and chivalry can ask.

As long as any of us live who knew you or him, the recollection of his brief and splendid career will shine on. And what an example it will be for many of the young fellows!

Faithfully yours,  
*Wm. R. Thayer*

### Assignment

1. Write a letter of sympathy to a friend who has lost a sister.
2. Write a letter of thanks for a book, explaining why you have enjoyed reading it.
3. Write to a former employer or some older friend, thanking him or her for a letter of recommendation.
4. Write an amusing, cheering letter to a friend who has been ill for some weeks and is likely to be detained in the hospital for some time longer.

**Informal Invitations and Replies.** Informal invitations are frequently given over the telephone, but there are many occasions when letters seem more suitable, since they are less casual and give time for consideration.

### Assignment

Consider the content, form, and expression of the following informal notes :

Dear Mabel,

Margaret is to be married on Thursday, March the fifth, at four o'clock.

Because of Uncle William's tragic accident, we are having a quiet home wedding with only a few intimate friends. We are counting on having you and Joe with us and shall be exceedingly disappointed if you are not able to be present.

Lovingly yours,  
*Clara*

310 Major Parkway  
February twelfth

Dear Clara,

We truly appreciate being asked to Margaret's wedding and accept with pleasure. Joe and I feel honored to be included and are deeply touched that Margaret wants us with her young friends.

Please give her our very best wishes for the happiest of married lives and assure her of our sincere affection for both her and Steven.

Yours affectionately,

*Mabel*

450 Randolph Road  
Springfield, Illinois  
February 15, 1942

### Assignment

Write the following informal notes:

1. An invitation to luncheon at a club in your city
2. An acceptance of the invitation above
3. An invitation to take an automobile trip and visit the Magnolia Gardens in Charleston, South Carolina
4. A note of regret that you cannot accept an invitation to spend a week at your cousin's summer camp

**Formal Invitations and Replies.** Formal invitations are always written in the third person and follow very definite forms. They must mention the month, the day of the month, and the hour of the function for which the invitation is given. The date and the hour are usually written in words; the street number may be written in words or in figures. Formal invitations to weddings and large affairs in general are often engraved.

Answers to such invitations should follow the form of the invitations. A formal invitation should be answered in the third person with lines arranged as in the invitation. An invitation to a church wedding needs no answer unless the invitation includes a reception or requests a reply. In general, all invitations other than those for church weddings or "At Homes" should be answered. Answers to invitations, whether formal or informal, should always be written by hand, never typewritten.

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Assignment

Study the following formal invitation and note of acceptance :

Formal Invitation to a House Wedding  
MR. AND MRS. LEONARD CRAFT  
REQUEST THE HONOR OF YOUR PRESENCE  
AT THE MARRIAGE OF THEIR DAUGHTER  
LOUISA MAY  
TO  
MR. SAMUEL GAY RICKFORD  
ON MONDAY, THE SEVENTH OF APRIL  
AT FOUR O'CLOCK  
AT 10 WILLOW PLACE  
RIDGEWAY, SOUTH CAROLINA

R. s. v. p.<sup>1</sup>

## Formal Note of Acceptance of a House-Wedding Invitation

Mr. James Calhoun  
*accepts with pleasure*  
Mr. and Mrs. Leonard Craft's  
*kind invitation for*  
*Monday, the seventh of April*

## Assignment

1. Write a note accepting a wedding invitation.
2. Write a note declining the same invitation.

<sup>1</sup> The letters *R.s.v.p.* stand for the French words *Répondez, s'il vous plaît.* meaning "Answer, if you please." This is a polite way of requesting an answer to an invitation.

## UNIT 16

### WRITING INFORMAL ESSAYS

“

**The Informal Essay.** An informal essay is expository, that is, explanatory, in nature, informal in style, and personal in treatment. In subject matter and style it resembles intimate social letters in which we comment on what we have experienced, observed, thought, or felt. Like such letters, too, it reveals our personality both by what we say and by how we say it, and gives the impression that we have enjoyed writing. It is, as someone has said, like a friendly conversation between two people, the writer and the reader. Let us think of it in that way.

Where can we find this type of writing in current literature? The editorial pages of the newspapers are good places to look, and the columns of well-known magazines like the *Atlantic Monthly*, *Harper's*, the *Forum*, the *New Yorker*. Many essays which first appeared in magazines or newspapers have been collected in books, those of Christopher Morley, for instance, Della Lutes's amusing sketches of her childhood, Frances Warner's whimsical observations, and the speculations of "Mrs. Miniver," which first appeared in the London *Times*. The short essays of Clarence Day which later became *Life with Father* (book and play) appeared first in the *New Yorker*. The same is true of the amusing papers *My Sister Eileen*, by Ruth McKenney. This type of witty sketch, which deals entertainingly with personal foibles, is widely read and enjoyed today.

#### Assignment

From a current magazine select a piece of prose writing which affords you a pleasant few moments in which you exchange ideas with its author. In one sentence express the topic that you two are talking over. How has the author made the essay pleasing to you?

### Assignment

Make a list of at least ten topics that you would like to talk over with a friend.

**Emphasizing the Personal Approach.** The secret of the successful informal, or familiar, essay is the personal approach. It is the author's special view of a subject that makes it interesting and unusual. As we read and study this form of writing, we shall see that essayists deal mostly with subjects which are intimately related to them. By means of word pictures, illustrative anecdotes, and witty phrasing they enlarge on a slim framework. We enjoy reading essays because we feel we are getting a glimpse under the surface; we are actually getting to know and understand the authors as people.

### Assignment

Analyze the short essay which follows, written by a high-school boy. Is it entertaining? Has it form? What is the person like who wrote it?

### A JOB FOR JOB

The job I detest most is teaching a girl to drive a car. Not only does it require a great deal of courage and diplomacy, but one must have the patience of a school-teacher as well.

From the moment she enters the car, attired as if she were going to a party, until she leaves it, I am in a state of nervous suspense. I head the car toward the country, and on the way I explain every operation in detail; but she hears nothing, for she is fixing her hair. I politely call her attention to the fact that she is not listening to me, but the only answer I get is "I've just washed it and it simply won't stay up." As if I cared!

Upon reaching a wide, level road, we change seats. I caution her about feeding too much gas and about letting the clutch out too quickly. With one hand on the emergency brake and the other on the door, I say as calmly as I can, "Let's go."

She never fails to step on the gas and let the clutch out with a jerk. After much grinding and racking she shifts gears, and we go zigzagging along as if she had just come from Cuba. She invariably selects without effort the roughest part of the road and never misses a chuckhole. When turning a corner, she steps on the gas instead of the brake, and while we are bumping along she proceeds to search through her pockets. Finally she brings it forth, that never-absent badge of femininity, a powder puff, and with the aid of the rear-view mirror, she calmly primps and powders, while the car careens worse than ever under the guidance of one hand.

This caps the climax. I bring the car to a sudden stop. She pauses in the act of banishing an imaginary shiny spot on her nose and asks, "What's the matter?"

"That's all for today," I reply, as we change seats.

When I am once more behind the wheel, my heart resumes its normal beating. I am more fully convinced than ever that girls were made to run sewing machines, not automobiles.

*Written by a High-School Boy*

### Assignment

Now study closely the informal essay that follows. Give several reasons why it is entertaining. What kind of person, do you think, wrote it?

### Boys<sup>1</sup>

After a baby has grown out of long clothes into pants, after it has acquired freckles and so much dirt that well-meaning relatives do not dare to kiss it between meals, it becomes a boy.

A boy is nature's protest to the scientist's hypothesis that there is no such thing as perpetual motion. He is a man, minus pride, ambition, pretense, greed, and about 110 pounds. When he grows up, he will exchange romance, energy, bashfulness, and warts for these other possessions.

Boys are not ornamental; they are useful. Were it not for the boys, the newspapers of the country would go undelivered and unread, and a thousand circus elephants would starve for the taste of a peanut. Boys are also useful in running errands. The zest with

<sup>1</sup> From *Scholastic*, *The American High School Weekly*.



which a boy does an errand is equaled only by the eagerness with which an old-fashioned minister approaches the conclusion of his sermon. With the aid of five or six adults a boy can readily do all the errands for a family of two.

The boy is a natural spectator; observing is his passion. He watches parades, fires, fights, ball games, dogs, ice wagons, hand organs, and aeroplanes with the same fervor. But he will not watch a clock. The man who invents a clock that will stand on its head and sing a song when it strikes the hour will confer a great boon on millions of families whose boys are forever getting home to dinner about supper time — if then.

Boys are not popular except with their parents, but they have many desirable potentialities. One of them is the fact that they will grow up to be men some day. Another is their trustworthiness. You can rely absolutely on a boy if you know what to rely on. Trust him to get into trouble, and he will never disappoint you.

Boys are abstemious, seldom eating except when awake. They are also very durable. This accounts for the fact that the world is still populous. A boy, if not washed too much and if kept in a cool, dry place for a while after each accident, will survive fireworks, broken bones, swimming holes, hornets, runaways, fist fights, pirate bands, Indian massacres, and nine pieces of pie at a sitting. If only some method of making a boy's clothes as durable as he is could be discovered, life would become more attractive for boy growers.

GRACE ELIZABETH TAYLOR

### Assignment

Before you attempt an informal essay of your own, you should become better acquainted with this type of writing. Read attentively at least ten essays from one or more of the collections listed below. Observe especially the author's personal treatment of each subject and the easy, informal style in which the essay is written.

#### *Collections by Individual Authors*

*Chimney-Pot Papers*, by CHARLES S. BROOKS. Yale University Press.  
*Men and Books and Cities*, by ROBERT C. HOLLIDAY. Doubleday,  
 Doran & Company.

*Literary Lapses*, by STEPHEN LEACOCK. Dodd, Mead and Company.  
*Adventures and Enthusiasms*, by E. V. LUCAS. Doubleday, Doran & Company.

*Forty-four Essays*, by CHRISTOPHER MORLEY. Harcourt, Brace and Company.

*Essays in Idleness*, by AGNES REPPLIER. Houghton Mifflin Company.

*Virginibus Puerisque*, by ROBERT LOUIS STEVENSON. Charles Scribner's Sons.

*Collections by Different Authors*

*Essays Old and New*, edited by ESSIE CHAMBERLAIN. Harcourt, Brace and Company.

*Essays Then and Now*, edited by ALICE C. COOPER and DAVID FALLON. Ginn and Company.

*Familiar Essays of Today*, edited by B. A. HEYDRICK. Charles Scribner's Sons.

*Modern Essays for Schools*, edited by CHRISTOPHER MORLEY. Harcourt, Brace and Company.

*Essays by Present-Day Writers*, edited by R. W. PENCE. The Macmillan Company.

*Essays and Essay-Writing*, edited by WILLIAM M. TANNER. Little, Brown and Company. (This volume contains a discussion of the characteristics of the informal essay, directions for studying and writing the essay, and a list of two hundred and fifty subjects for young writers.)

**Choosing Subjects of Common Interest.** The essay is an exciting form of expression, for its very name suggests experiment, the primary meaning of *essay* being "attempt" or "trial." We may take for experiment ourselves, other people, animals, nature, or any of the thousand and one things, serious, commonplace, or trivial, connected with the business or pleasure of living. The chief requirement of the familiar essay is that it be made entertaining to the reader. This we accomplish by selecting a subject that greatly entices us and then treating it in an animated, natural, personal style. That nothing worthy of note shall get by us in our busy lives, we should train our-

selves in the writing of a diary, paying attention not only to each day's experiences, but to the changing patterns of our philosophy. We should add to our collection of words by training our ears to listen for new and effective ones, and then jotting them down. Incidentally, we shall learn that the habit of writing something each day is a very happy one to cultivate, and that even the simplest forms of creative writing bring an abundant reward.

### Assignment

For a week keep a diary. Observe carefully what is going on around you, the kind of weather it is each day, any natural phenomenon that arouses your curiosity. Notice people and their ways. Think over carefully each night what opinions you have formed of the day's observations, and how you may apply those ideas to general living. What have you noticed that others may have failed to observe? What have they commented on that you have missed?

1. *Personal eccentricities.* A glance at your diary or the diaries of others will show you the kinds of subjects that occupy people's minds and the things that they have in common. The eccentricities of other people, the whys and wherefores of their actions, claim a large space. This is a fertile field for the familiar essay. *Life with Father* is based simply on father's amusing ways. *Grandma Called It Carnal* is a series of essays treating an eccentric character from many angles. The gift of treating humorously the smarts, the disappointments, the bewilderments that are always cropping up in our relations with other people is the foundation of many amusing sketches. Many great writers have played with this form.

### Assignment

Find an essay by one of the great humorists — Mark Twain, Stephen Leacock, Artemus Ward, "Mr. Dooley," "Josh Billings," Franklin P. Adams, Don Marquis. What makes the essay humorous? Write a shorter essay in imitation.

### Assignment

3 Name a modern essay that made you laugh aloud. On what was its humor based? Can you find one that made you merely smile? What is meant by "mellow humor"? What type is Mark Twain's? What type is Christopher Morley's? James Thurber's? Clarence Day's?

### Assignment

Select some personal eccentricity (either one of your own or of some person you know well) and write a short essay on it.

The subject of personal eccentricities includes also those of manners, habits, and appearance. On these subjects dozens of articles and short essays appear. *Susan, Be Smooth!* is an example of a book of short sketches which really handles the subject of looks and deportment, but does so with an approach which offends no one. *Fashion Is Spinach* is another book of that sort. *How to Win Friends and Influence People* and *Live Alone and Like It* are still other instances.

### Assignment

Select an instance of bad manners that especially displeases you. Write a heart-to-heart article in which you attempt to correct the fault without offending those who commit it.

### Assignment

Think of a series of situations in which certain rules of conventional behavior are imperative. In a hundred words tell what to do. Make the writing friendly and entertaining. You may, of course, use the device of the letter. You will see this sort of thing done in many newspaper columns, such as those conducted by Emily Post, George Antheil, and Dorothy Dix.

2. *Travel and nature.* The travel essay, which involves descriptions of new or well-known places intimately seen, and

which includes pictures of natural scenery, impressions of cities, and anecdotes of personal happenings, is a favorite type of the informal essay. That one has only to walk through his own town with a fresh eye, or through his own wood lot with senses wide awake, to secure material that can be made absorbingly vivid to a reader is proved by Thoreau's *Walden* and Dallas Lore Sharp's *Face of the Fields* and *Lay of the Land*. Charles S. Brooks's *Thread of English Road* is a good example of personalized travel essays. Frederic Van de Water writes such a type of essay about his farm in Vermont. Zephine Humphrey described her Western trip in such a form.

#### Assignment

7. Bring in a travel essay that you have found in a book, in a newspaper, or a current magazine. What proportion is description? How much is anecdote? What proportion is strictly personal?

#### Assignment

8. Write a short informal essay about some trip you made or a hike you took. Combine with narrative and description comments on what you thought and felt. That is, give your personal reactions.

3. *Books*. One of the most popular subjects of conversation is books. People are always exchanging opinions upon this phase of "pleasant living." These opinions may range from a liking for the oldest of tomes to a liking for only the newest of best sellers. We can always be sure that our opinion is as good as another's if we can write or talk entertainingly enough to "put it over." We have had practice in formal book reports, where we have dealt mainly with the contents of the books. Here we take facts for granted, and though telling just enough about the book to show what it is about, we put our real effort into selling our wares. We make another wish to share our pleasure by reading the book for himself. The reviews of experienced book-reviewers are often of literary worth.

### Assignment

Write an informal review of a book that you have recently read. Do your best to induce others to read this book.

### Assignment

Possibly you know someone who earns his living with his pen. Get him to talk with you about his work. Then tell us about that conversation, allowing us a glimpse of his personality.

4. *Reminiscences and meditations.* To reminisce about the past, about childhood happenings which at the time seemed trivial, but which later appear in a poetic or romantic light, is a fertile field for the essayist. He may meditate on some experience, light it up with speculation, see it in its frame of events as pointing in some direction unconsidered before. The *Meditations* of Marcus Aurelius Antoninus is a famous instance. In these philosophical paragraphs the great thinker turned a searchlight on himself, looked deeply into his own heart, scrutinized his ideas and feelings.

We all like to look back and dissect our ideas, to think what we were once like and how we have changed. The past always looks different. Kenneth Grahame's *Golden Age* is a good example of this.

### Assignment

Find an essay in which the author reminisces. Or bring in one in which the author takes some one idea and meditates upon it. What part does the personal experience of the essayist play in this type of essay?

### Assignment

Write a short reminiscing essay about something that has happened to you, together with your reflections about it. Pick something that you have thought about a good many times, but perhaps have kept to yourself. Give it all the "you-ness" that is possible.

**Arousing Interest at the Beginning.** In reading familiar essays, and in writing them, you have probably discovered for yourself the importance of the beginning. Your title and your opening paragraph can make the difference between winning readers and repelling them. If your title is fresh, original, attractive; if your first few sentences are stimulating, laughter-provoking, or thought-provoking, the reader will continue. On the other hand, if your title is a stodgy one which the reader has met before, and if you begin in a heavy or trite way, he will quickly turn the page, looking for more entertaining matter.

1. *Find an attractive title.* Titles usually express the idea of the contents. Titles may be simple and straightforward, as "The Tin Peddler" or "Vacation Days," or they may be more elaborate, such as "On Catching Cold," "When T. R. Swore," "And Now You'll Harvest Those Herbs." They may be questions, quotations, lines of poetry, plays on words, plays on old titles. They should, of course, bear some relation to the contents, though oftentimes the relation is slight, and the title is merely a teaser for attracting readers. Sometimes the perfect title will suggest itself to you at the beginning; at other times you may have to cast about before you can hit on something pertinent. It is a good idea to write out different titles on a piece of paper, until you get one which sounds fresh and interesting.

### Assignment

Read the table of contents of any collection of informal, or familiar, essays. Choose several whose titles attract you. Read them. Are they as good as their titles?

### Assignment

Look through a current magazine or several newspapers and pick out the most attractive title you can find for an essay. Are there fashions in titles? Tell what distinguishes many modern titles from those of an earlier period.

### Assignment

Do you approve of any of the titles listed below? Why? If you can give any of them a more arresting turn, you are at liberty to do so. Write a familiar essay of several hundred words on one. If none of these titles please you, choose one of your own.

1. The School Lunch Hour
2. Fashions in Shoes
3. Words That I Dislike
4. On Shoveling Snow
5. Chores, Pleasant and Unpleasant
6. If I Could Choose My Name
7. My Two Selves
8. My Alarm Clock and I
9. Going Collegiate
10. The Better I Love My Dog
11. A Boy's (or Girl's) World
12. On Making Up in Public
13. Trying Moments in Our Home
14. On Keeping a Budget
15. One Rubber Plant Can Never Make a Home

### Assignment

After you have written your essay, go over it carefully and see what changes you need to make in sentence arrangement or vocabulary. Work for style. Let your style represent you as you wish others to see you.

2. *Begin well.* In all writing it is important to gain at once the attention of the reader. This is especially important in the familiar essay, for here we have no story to hold the reader's interest. The first few sentences should be challenging; they should contain the salt and savor of the essay.





Gondreau

*Can You Write an Essay on This Subject?*

### Assignment

What attracts you in the openings of the following essays? Choose the opening that you like best. Explain why.

1. We hear the people complain about the subway; its brutal competitive struggle, its roaring fury and madness. We think they have not sufficiently considered it. — CHRISTOPHER MORLEY

2. If you are the possessor of a new, creamy, shining pair of white shoes, an immediate problem confronts you. Unless there is a butler in your family retinue or a valet, you will have to care for, protect, honor, and clean your flashy footwear.

*Written by a High-School Pupil*

3. I lay often that summer on a slope of sand and coarse grass, close to the Cornish Sea, trying to catch thoughts; and I was trying very hard when I saw them coming hand in hand.

JOHN GALSWORTHY

4. Cats are the enemies of conversation. I have a friend who, after an absence of many years, has recently settled down in London, with a wife, a cat, and a garden. Owing to the cat, I doubt if our friendship will continue. — ROBERT LYND

5. The tin dinner pail, in the days of my early education, was the pivotal point around which the day revolved . . . that and the water pail. The latter reposed on a bench near the school house door with a tin dipper either in it or hanging from a nearby nail. Just above was a shelf for the dinner pails. — DELLA T. LUTES

### Assignment

Study the following editorial, which is written in the style of an informal essay. What qualities contribute to its originality?

#### GATHER YE ROSEBUDS WHILE YE MAY

What is the magic of the Christmas vacation? It is holly berries shining from their glossy wreaths; pungent fir trees stacked high before florists' shops; quickly moving throngs of holiday shoppers with happy faces and determined elbows; carols at midnight on Beacon Hill; the age-old traditions of peace and brotherhood and the giving of gifts. Is there something more? Yes, a thrill of freedom

because work is a mathematical formula for these two weeks, with no practical application; a thrill of excitement because all of life that matters is to be crowded within the precious confines of these fourteen days: two tickets for the hockey game, a new pair of evening slippers, tobogganing and skiing and skating in the frosty air of a winter night, two tickets for the theater, a long hike to the country through an infinite, snowy world, two reservations for New Year's Eve, and the cheering, pealing bells that bring a wild ecstasy to the heart.

Thank God for our one instinctive knowledge — the knowledge of how to play, the knowledge which makes us forgetful of duty and of every sensation but the abandon of pure enjoyment. Thank God because we are young and fresh and life is still an enticing eternity, because at the end of every three hundred and sixty-five days a new year is given us for our very own, the gift more priceless than any red-and-green package tied with silver tissue and sealed with stars.

That is the magic of the Christmas vacation, for us: the magic of youth which is not yet too serious or too aware of somber sorrow. If we could only catch and hold this magic! It is as elusive as quicksilver, deceptive as a mirage, fleeting as raindrops. One moment it surrounds us in a shimmering cloak so transparent that we cannot see it, and the next it is gone. Mar it not while it is yours; finger it gently; and sell it neither for diamonds nor for gold.

*Written by a High-School Pupil*

### Assignment

Choose a good subject and write an editorial in the style of an informal essay. Submit your editorial to your school paper.

### Assignment

Write an informal essay of 500 to 1000 words on one of the following topics or on a topic of your own that you like better:

- |                                |                                 |
|--------------------------------|---------------------------------|
| 1. How to Lose Friends         | 5. My Forgetting System         |
| 2. The Art of Bluffing         | 6. Classroom Personalities      |
| 3. Convenient Deafness         | 7. The Magic of Seed Catalogues |
| 4. Dog (Cat or Horse) Language | 8. Improving My Family          |

## UNIT 17

### CREATING PICTURES WITH WORDS

“

**Fundamental Principles.** In any writing which we do, we have already discovered certain fundamental principles which make for effectiveness. In creating pictures with words we shall follow the same principles. Our picture must have unity, and this we get by deciding on what *one* impression we wish to convey, by sticking to one point of view, and by presenting details in a *planned* order. We must make our picture clear and sharp by employing vivid comparisons and other figures of speech, and by choosing effective words.

#### Assignment

Study the models below. Show in each case how the author has applied the following principles of word painting: (1) unity of point of view; (2) singleness of impression; (3) use of fundamental image, or comparison with a familiar object; (4) orderly arrangement of details; (5) vividness of picture by means of effective vocabulary and apt use of figures of speech.

Stepping under a dusty portiere, with tassels, one went on into the printshop itself. There was so much in that room that no glance could begin to take it in: type racks and type cases, imposing stones of marble cracked and deeply stained, in one corner the Fairhaven press with its crank and flywheel, a Seth Adams hand press looking as if Benjamin Franklin should have come with it, a quarter of a ton of coal piled against the rear wall, and in the center of the place a pot-bellied cast iron stove, badly cracked and girded with wire. Holes gaped in the walls where plaster had been struck carelessly, and there were brackets which once held whale oil lamps, the black pattern of their smudges still fanning out above.

HENRY BEETLE HOUGH

In all his travels the Bishop had seen no country like this. From the flat red sea of sand rose great rock mesas, generally Gothic in



Roberts

*Making Word Pictures into Type*

outline, resembling vast cathedrals. They were not crowded together in disorder, but placed in wide spaces, long vistas between. This plain might once have been an enormous city, all the smaller quarters destroyed by time, only the public buildings left, — piles of architecture that were like mountains. The sandy soil of the plain had a light sprinkling of junipers, and was splotched with masses of blooming rabbit brush, — that olive-coloured plant that grows in high waves like a tossing sea, at this season covered with a thatch of bloom, yellow as gorse, or orange like marigolds. — WILLA CATHER

### Assignment

Now, to revive your skill, write a hundred or more words on one of the following :

- |                                  |                               |
|----------------------------------|-------------------------------|
| 1. Through an Uncurtained Window | 5. The Desert                 |
| 2. The Ferry Comes In            | 6. After the Children's Party |
| 3. My Favorite Picture           | 7. Rolling Along              |
| 4. Our Printing Shop             | 8. An Interesting Stage Set   |
|                                  | 9. Town on a Saturday Night   |

**Getting Help through the Senses.** All our knowledge of the physical world in which we live comes through our senses: sight, sound, touch, smell, and taste. Through the eyes we get sensations of size, color, texture, light, and shade; through the ears, those of sound; through the skin, those of touch and temperature; through the nose, those of odors; and through the mouth, those of taste. Through the sense of touch and the muscles we gain sensations of pressure and weight. With our senses we observe, or experience, everything about us. So natural and familiar has the process become that we are rarely aware of it. In our previous writing we have depended mostly, as is natural, on our sense of sight. Now, to develop our art, we must both consciously and conscientiously practice using our other senses. Because these other senses are likely to be less keen than that of sight, in others as well as ourselves, we must take care to make any reference to them especially clear. Memory and association often help us.

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Assignment

Study the following passages. As you read, make a list of similar situations where you have been dependent upon the senses that are less often used.

I could smell that kitchen now — the odor of shoe-blackening in one corner, where the four-legged hinged box had stood, covered with old carpeting, harsh on the knuckles, on which we brushed our muddy shoes; the smell of pine and birch wood from another corner, where a door, covered with gray gauze to keep out flies, led to the woodshed, grape arbor, and barn; the scent of spices, cookies and new bread from the third corner, where a door opened into the pantry. — KENNETH ROBERTS

How was it possible, I asked myself, to walk for an hour through the woods and see nothing worthy of note? I who cannot see find hundreds of things to interest me through mere touch. I feel the delicate symmetry of a leaf. I pass my hands lovingly about the smooth skin of a silver birch, or the rough shaggy bark of a pine. In spring I touch the branches of trees hopefully in search of a bud, the first sign of awakening Nature after her winter's sleep. I feel the delightful, velvety texture of a flower, and discover its remarkable convolutions; and something of the miracle of Nature is revealed to me. Occasionally, if I am very fortunate, I place my hand gently on a small tree and feel the happy quiver of a bird in full song. I am delighted to have the cool waters of a brook rush through my open fingers. To me a lush carpet of pine needles or spongy grass is more welcome than the most luxurious Persian rug. To me the pageant of seasons is a thrilling and unending drama, the action of which streams through my finger tips. — HELEN KELLER

About ten o'clock there came a sound on the road from the east, a mingling of hoofs on hard earth and the creaking of wheels, with bleatings and lowings and cacklings and human shoutings, all as an undertone to the clear jiggling of a fiddle, and slowly out of the dust wound the Ohio cavalcade, led by Gideon Hinckley riding on his big gray mare, his reins left slack on her neck while he played "Turkey-in-the-Straw," with his fiddle stuck against his chest, and his right arm sawing hard. — ELIZABETH COATSWORTH

### Assignment

Find in your reading other examples of sensory appeal. What subjects have been chosen? How have they been treated?

### Assignment

Make a list of the words that you would use and the comparisons that you would make in describing any ten of the following :

coffee	the sea	a city street	a pickle
velvet	autumn	alarm clocks	an old book
lilacs	rain on dust	satin	wood smoke
peppermint	early morning	a fish pier	a department store

### Assignment

In 300 to 500 words give a picture through your senses of one of these subjects :

- |                                       |   |
|---------------------------------------|---|
| 1. Passing a Restaurant<br>(Bakeshop) | 6. A Garage                               |
| 2. The Laundry Comes Home             | 7. The Garden (three times in<br>the day) |
| 3. On Entering an Old House           | 8. The School Orchestra                   |
| 4. A Schoolroom                       | 9. Birds in Spring                        |
| 5. A Grand Bank Schooner              | 10. A Tea Party                           |

**Establishing a Mood.** We establish a mood, of course, by choosing only those details that will make the impression we wish to give. We are meticulous in looking for only the words and figures of speech that will be suitable. For instance, to produce the atmosphere of a locality or a country so that our reader will respond to it, we must paint the picture so that he will say, if he has been there, "It's just like that." If he has not been there, he must believe that when he sees the place he will say, "I knew it would be like that." Remember that every one of us lives where there is plenty of material to use. Let us



use the familiar. Again, we must make our reader feel as we do, gay or sad, fearful or pitying. He should be able, by means of the mood we have built up, to anticipate the kind of events we are going to describe. Picturing the time of year, season, or day, and describing the weather, we shall find especially helpful, for we often find that weather and events synchronize. We shall learn that the use of color in our descriptions is an effective way of producing on our readers the effect we are after. By using a keyword of joy, of sadness, or of pity, and by reiterating it, we shall find that we are able to produce the mood we wish to establish.

### Assignment

Read the following models. Show what mood the author is creating. By what details does he do this? By what method?

On a winter morning one walked through Main Street smelling the sea air and probably a tang of wood smoke. At the foot of the street the harbor ran through the narrows and registered the character of the day — with a wind chop, a glistening blue, a drisky drab, or any of an apparently infinite variety of phases. There might be masts rising to show a schooner or two at the dock. Along the street itself there was not much doing, except for Capt. Jethro Arey sweeping his sidewalk, wearing a black cloth cap with earlaps turned up over the crown; or other storekeepers having an eye out for the weather, and the milkmen having a gam before they returned to their farms after completing the rounds of the morning.

HENRY BEETLE HOUGH

It was just one of those afternoons when you expect bad tidings, when the sky is grey and grisly and a little wind, a little mean mischievous wind, goes creeping from place to place, forebodings and forewarnings in every tone of its whiny and fraudulent whisper; when buildings are dark and forbidding, when chimneys blow their smoke distressfully to heaven, when weather vanes moan, lights gutter and forsaken leaves whirl disconsolately at the feet of lamenting trees.

HUGH WALPOLE

It was hot that night. Both she and her mother had put on thin, pale low frocks. The dinner flowers were pale. Fleur was struck with the pale look of everything: her father's face, her mother's shoulders; the pale panelled walls, the pale-grey velvety carpet, the lamp-shade, even the soup was pale. There was not one spot of colour in the room, not even the wine in the pale glasses, for no one drank it. What was not pale was black — her father's clothes, the butler's clothes, her retriever stretched out exhausted in the window, the curtains black with cream pattern. A moth came in, and that was pale. And silent was that half-mourning dinner in the heat.

JOHN GALSWORTHY

### Assignment

Write several paragraphs which will establish the mood for one of these topics:

- |                           |   |
|---------------------------|---|
| 1. The Dark Hills         | 9. The Great Prairie                        |
| 2. Christmas              | 10. My First Glimpse of the Mountains (Sea) |
| 3. A Cathedral Service    | 11. How We Know Spring Is Here              |
| 4. The Coming Storm       | 12. Waters on a Starry Night                |
| 5. The Darkness Falls     | 13. His First Dress Suit                    |
| 6. Dead End               | 14. A Child's Story                         |
| 7. Happy Birthday to You! |   |
| 8. Long Ago in Our Town   |   |

**Picturing Action.** As we have said, keenly alert senses always make us interested in what is going on around us. In most descriptions of animated scenes, such as we find in stories, narrative and descriptive details are deftly interwoven. Places and objects are described, not for their own sake, but in relation to some action in which persons, animals, or machines take part. Details of action, which are essentially narrative, always add vividness and interest to description.

### Assignment

Before writing a description of an animated scene read the two selections below. Decide how much is narration and how much is description. What details add vividness to the passages?

He was going to cross her bows, just to shew her. As he luffed, one of the violent gusts beat down upon both ships. Cruiser saw it coming and let go in time, but it caught the *Fu-Kien* fairly, and whipped her topgallant masts clean off in succession as one might count one, two, three. The great weight of gear swang to and fro on each mast, the fore-upper topsail went at the weather clue, the main upper topsail halliards parted and the yard coming down brought the lower topsail with it bending the truss and cockbilling the yard. The helmsman let her go off, she fell off, thumping and thrashing while gear came flying down from the ruin. With a crash, the wreck of the foretopgallant mast, with its three yards, and stunsail booms and weight of sail and half a mile of rigging collapsed about the forehatch.<sup>1</sup>

From side to side the engine rocked like a plunging derelict. The crashing roar grew louder, loud beyond belief, and the rocking and trembling almost threw me from the seat.

The fireman slid open the jaws of the fire-box, flooding the cab with light and heat. Within, the flame, white to pale daffodil in its intensity, twisted like streams of fluid in the draught. Behind the cab the black end of the tender rose high above my line of vision, rocking and swaying in contrary motion to the engine, like a bulldog twisting on a stick. Balancing on the smooth steel floor, the fireman stoked his grate-bars, his shovel feeding spots where the coal was thinnest. Then darkness as he closed the doors with his foot. Only the two dim lights on gauge and indicator; and on each side, and above, the stars racing evenly beside us. I looked down at the roadbed: it was flooding past us like a torrent.

JOSEPH HUSBAND

### Assignment

Write, as an observer or a participator, on a subject suggested by one of the following:

1. A scene in a factory (packing house)
2. An automobile (motorboat, horse) race

<sup>1</sup> From *The Bird of Dawning*, by John Masefield. By permission of The Macmillan Company, publishers.

3. A scene at a fair (circus, pageant)
4. My first ride in an airplane (on a surfboard)
5. A threshing (round-up) scene
6. Our kitchen at Thanksgiving (Christmas)
7. The school lunchroom at noon
8. The scene of a fight (an accident)
9. Spring house-cleaning at our house
10. A subway comedy (tragedy)
11. A school athletic rally (play, exhibition)
12. A gymnasium (or other athletic) contest
13. Feeding the pigeons (chickens)
14. Kittens at play

### Assignment

Write a description of what you see in the picture on pages 218 and 219. Before writing decide which details you will use to show action and which to provide background.

### Assignment

Suppose that you could paint and write equally well. Should you find it easier to paint a picture from the material given in each of the two paragraphs on page 215 or to write a description of the scene depicted in the picture on pages 218 and 219? Why do you answer as you do? Is it that one of your senses is more acute than another?

**Painting Word Portraits.** We cannot help being interested in people. We cannot help being interested in the difference between the general characteristics that make one person like another and the characteristics that individualize a person. Certainly a word picture of a person should tell us something of his character, as well as of his appearance. Characterizing may often be done with a word or a phrase, as well as by a long descriptive passage. Also, we sometimes wish to caricature a person, paint a word cartoon, as did Dickens and Washington Irving, or as many of the modern character writers do.

Animals too have personality, both awake and asleep. There are often occasions when we wish to describe a group of people or individual persons as members of a group. It is well then to choose a situation where this kind of description can be done naturally, such as a family at a meal or people at a game.

### Assignment

Notice how the following persons have been characterized. In a sentence try to tell what makes each description effective. Which is the best description?

#### 1

In repose her features were too stern, too decisive. Her nose, powdered with golden freckles, was a trifle square at the nostrils; her mouth, with its ripe, beestung lower lip, was wide and generous; the pointed curve of her chin revealed, perhaps, too much determination in its outward thrust. But the rich dark red in her cheeks lent vividness to her face, and when she smiled her eyes and mouth lighted up as if a lamp shone within. — ELLEN GLASGOW

#### 2

His face wore the amiable expression of a wirehaired terrier disposed to be friendly. — H. G. WELLS

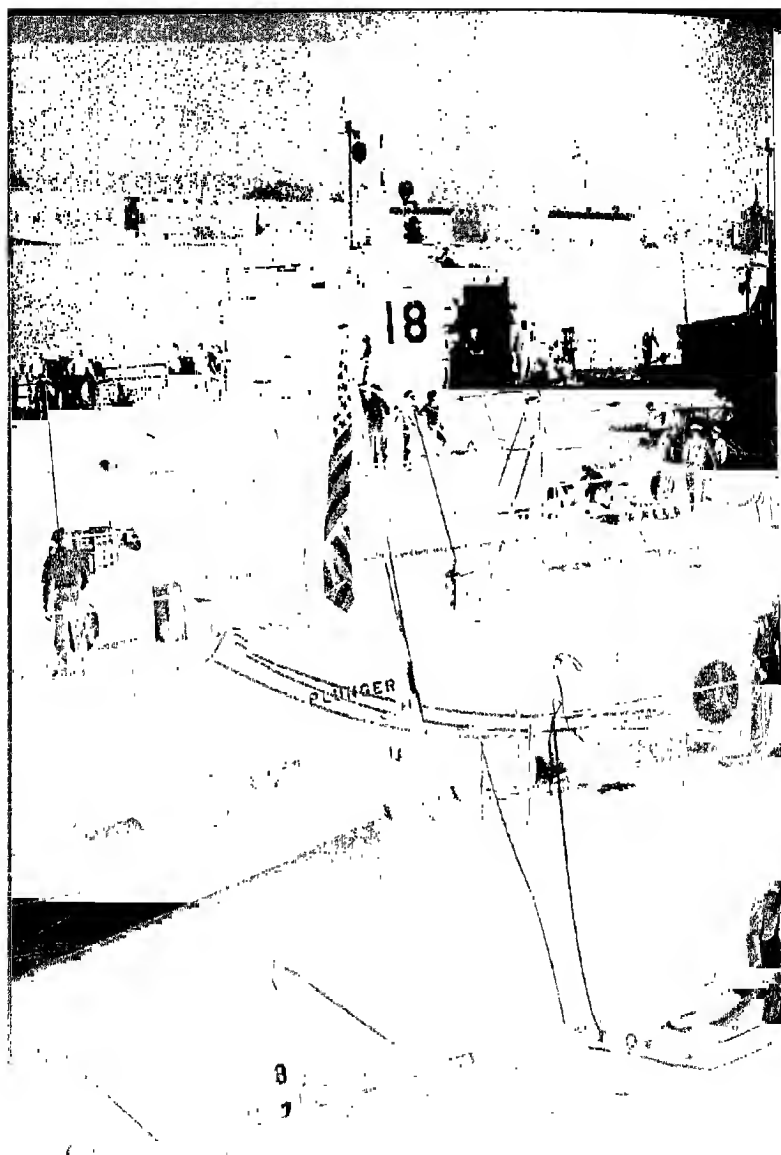
#### 3

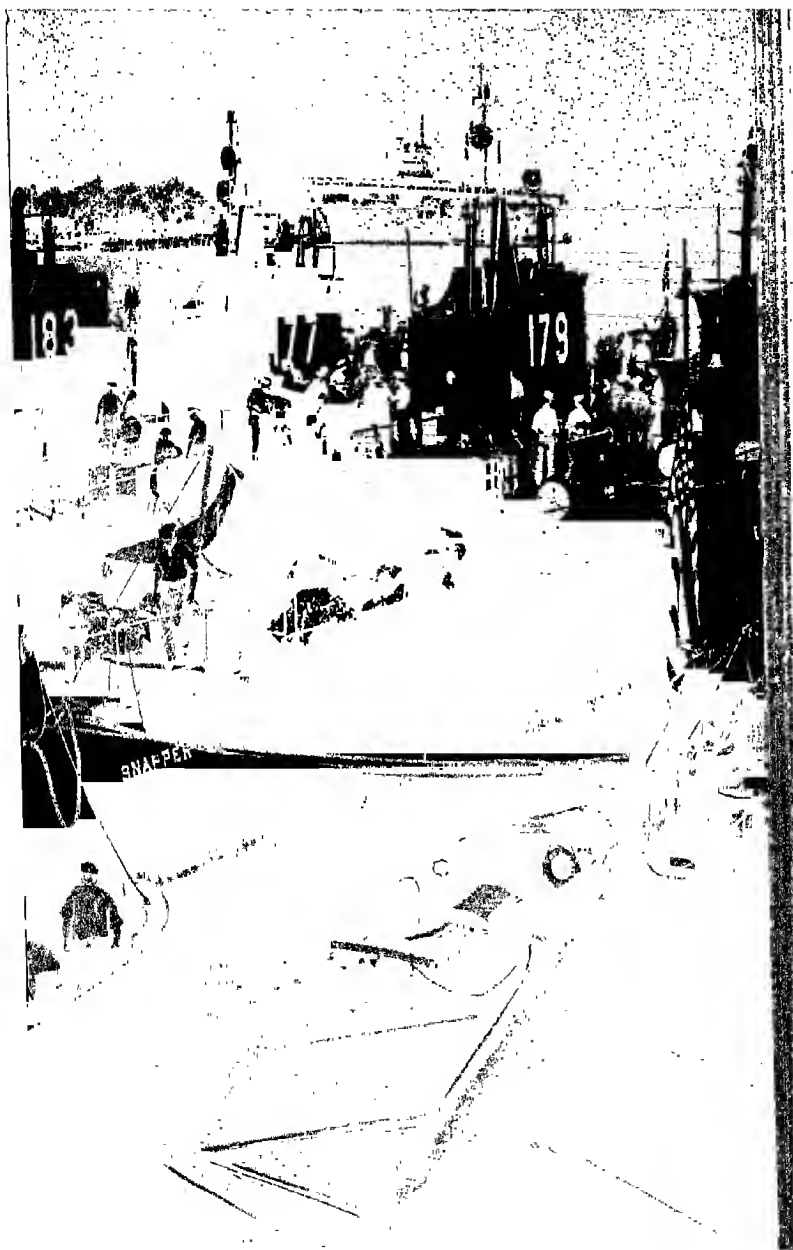
That was the last view he had of *Golz* with his strange white face that never tanned, his hawk eyes, the big nose and thin lips, and the shaven head crossed with wrinkles and with scars.

ERNEST HEMINGWAY

#### 4

His step was amazingly light and graceful for a man of his powerful frame. Fascinated, you saw that his feet were small and arched like a woman's, and he wore, even in this year of 1889, Texas star boots of fine soft flexible calf, very high heeled, thin soled, and ornamented with cunningly wrought gold stars around the tops. — EDNA FERBER





## 5

I went in, and found there a stoutish, middle-aged person, in a brown surtout and black tights and shoes, with no more hair upon his head (which was a large one, and very shining) than there is upon an egg, and with a very extensive face, which he turned full upon me.

CHARLES DICKENS

### Assignment

Write a description of a person or an animal named or suggested in the list below. Be sure to characterize.

- |                          |                                 |
|--------------------------|---------------------------------|
| 1. A member of my family | 6. A literary personage         |
| 2. A teacher             | 7. A politician                 |
| 3. One of my pets        | 8. A jockey                     |
| 4. The postman           | 9. A movie star                 |
| 5. The paper boy         | 10. An animal, asleep and awake |

### Assignment

Write a word picture of one of the following groups or suggested groups :

- |  |   |
|--|---|
| 1. My family at breakfast<br>and at dinner | 6. A picture in your school year-<br>book |
| 2. An athletic team                        | 7. A waiting queue                        |
| 3. In the elevator                         | 8. The campfire group                     |
| 4. Waiting for the train                   | 9. Stop — Go                              |
| 5. At the fiesta                           | 10. When the bell rings                   |

The double-page picture on pages 218-219 is an official United States Navy photograph.



## UNIT 18

### WRITING SHORT STORIES

“

**The Field of the Short Story.** Every one of us likes to read stories. Present-day magazines featuring short stories probably have a wider appeal than any other publication except the newspaper. Yet the modern short story is a comparatively recent development. It was introduced into the United States by Hawthorne and Poe in the middle of the 1800's. It took hold here with great rapidity, for the American continent was peculiarly adapted to this mode of expression. Here was a country made up of many different varieties of scenery and of many types of people. Soon we had writers specializing on the corners of America that they knew best. We had Mary E. Wilkins and Sarah Orne Jewett writing of New England, Bret Harte of California, Joel Chandler Harris of Georgia, and Hamlin Garland of the Middle West. We had O. Henry writing about New York City, and George Cable about New Orleans.

Today we have stories dealing with every nook and corner of our country, and with all kinds of people from miners to motion-picture stars. We have sea and airplane stories, "Westerns," horse and dog stories, stories of business and sport, of college life and army life. We become acquainted with Kentucky mountaineers, Georgia "Crackers," Texas Rangers, and Canadian Mounties. When we take up a magazine, we find ourselves leafing it through to find the kind of story we like best.

#### Assignment

1. What magazines containing short stories do you ordinarily read? Make a list. Add others which you see occasionally.
2. What books of short stories have you read during the year? Who were the authors of the stories? Did the stories of different authors deal with particular sets of people or particular localities?



J. Carver Harris—Marino Studios

*This Story Is in Pictures. Can You Tell It in Words?*

3. Have you any special favorites among story-writers of today? Where do you look for their stories?

4. Do you like to read stories about people of your own kind, or stories of other countries and other peoples? Have you read any stories about foreign lands? Who wrote them?

5. Can you name any writers whose stories center about special localities?

6. Can you name any present-day writers whose specialties are stories of the sea, of sport, of college life, of business, of mystery?

7. Do you like "short shorts"? What magazines carry them?

8. Bring in your favorite short story or one that has pleased you very much. This may be from a magazine, a book, or a newspaper. What country or part of a country does it deal with? What sort of people does it portray? Is it amusing or serious? Tell why you like it.

### Assignment

From the short stories which you brought in the teacher may select two or three to be read aloud. You should take notes as the stories are read. Later they may be discussed from the following standpoints:

1. Did you like the story? Do you think it is outstanding? Why? Is it a *dated* story, or do you think that it would make just as good reading fifty years hence?

2. What was the main interest, the characters, the locality (or setting), the plot, or something else?

3. How was the story chiefly told — through narrative and description or through conversation? If the latter, was the conversation natural?

4. What part did humor play in the story?

5. Did you like the way in which it was told? Do you think the writer expressed himself well?

**The Stuff of Which Stories Are Made.** Short stories are concerned with life in any one of a thousand guises. It is of chief importance that the writer be perfectly familiar with his material. If he was born and brought up in a place, that place is in his blood, and the sound of its speech is in his ears. He knows it as he knows his own hand. But suppose a writer wishes to write about some other place or some other kind of people. He must get firsthand knowledge.

So we find writers setting out on vagabond voyages, taking jobs as waiters, as bus-drivers, as mill hands, as miners, as farm assistants. Conrad, McFee, and Jack London all sailed before the mast; Kipling was an editor in India; Stevenson lived in the South Seas, and Somerset Maugham has lived there, too. The writer gets his material by mingling with all kinds of people, listening to their ideas, trying to understand them, noticing all their odd traits, absorbing the spirit of different parts of a country. He must be alive and aware to his finger tips.

**How Is the Short Story Built?** So much for the material of the short story. Now comes the question of making the story out of that material. We have the clay. Now let us make the statue.

First of all, we must have a pattern, and that pattern is the plot. It is quite simple for us to ramble on about an experience, diverging here and there as fancy takes us. But a story has to be planned. It has to be arranged according to a pattern called plot. And a plot means that something is happening, that there is purposeful activity. Activity in tennis means that you have an opponent who is sending you the ball and you are returning it. Activity in swimming means that you are putting forth your efforts to resist the down-pull of the water. Activity, or plot, in the story means that there is some difficulty to surmount. Two forces are in collision, and the outcome is uncertain. This uncertainty is the *suspense* that keeps us on the edge of our chairs and that keeps the bedside lamp burning long after it should have been put out.

This competition, or conflict, may take place between any two kinds of forces, but in general one will be a human being. His opponent may be another person, a wild animal, a force of nature, a group of people, or a custom, or convention. It may be his environment that he is fighting. It may be fate, destiny, heredity, fear, disease, or some weakness in character. But there must be something for him to overcome or to be overcome by.

Yet the writer cannot leave his readers in suspense forever. There must be a point where the climax of the struggle is reached, and we see that one or the other of these forces is or is going to be triumphant. Then the writer must bring his story to a plausible close. Often, however, in a short story, the climax and the close are one.

### Assignment

Let us turn to the two or three stories discussed already in class. Take each one and answer the following questions:

1. Who or what is the main character?
2. What is he fighting against?
3. At what point in the story is the conflict at its height?
4. Who is defeated? Or what has been conquered or put down?
5. Who is triumphant?

**Shaping the Story.** It is true that we have the world to choose from for our stories. But we have to keep within the limits of two thousand and six thousand words. For this reason we must be economical of our material. It is an excellent idea for beginners to confine themselves to one major character and one major incident. In this way we can keep the story more easily in focus and not lose control. To set the story in one place and to keep the time as brief as possible will also help to keep the story within bounds. By means of this simplification we are better able to produce a single effect, which is sometimes called the *dominant impression*.

**Who Shall Tell the Story?** Suppose we have made up our mind about our characters and the setting of the story, and have outlined the plot. We have now to decide who shall tell the story. This is called the *angle of narration*.

Shall we have our hero or heroine tell it himself or herself, using the first person? This can have the advantage of promoting vividness, but it can also be limiting, for the storyteller can put in only what his hero or heroine can see, hear, or guess.

It looked like a good thing; but wait till I tell you. We were down South, in Alabama — Bill Driscoll and myself — when this kidnapping idea struck us. — O. HENRY

We may tell the story through the eyes and mind of one of the characters, but not in the first person.

Algebra made Ellie stop thinking, and French mixed her up when she had to make sentences out of the nice-sounding words. But she was simply crazy about History and English. She sat all the way back on the street car bench and leaned her head against the window-pane and began to count up all the things she was most crazy about.

LEANE ZUGSMITH

The author may tell the story as if he were outside all his characters, looking on. This "omniscient" point of view enables him to relate what all his characters do and say, and also what they think and feel.

Without, the night was cold and wet, but in the small parlor of Lakesnam Villa the blinds were drawn and the fire burned brightly. Father and son were at chess, the former, who possessed ideas about the game involving radical changes, putting his king into such sharp and unnecessary perils that it even provoked comment from the white-haired old lady knitting placidly by the fire. — W. W. JACOBS

### Assignment

1. Find a story written in the first person. Do you like to read this type of story? What advantages has it?

2. Find a story, not written in the first person, where we see other people and incidents through the eyes and mind of one of the characters.

3. Find a story in which the author is outside and apart from all his characters but is able to see into the minds of all of them.

**Getting a Good Start.** Since we must rely on the beginnings of our stories to persuade our readers to continue, it stands to reason that the beginnings must be original and striking. The reader's curiosity must be at once excited.

1. One of the best ways to begin is with a bit of unusual conversation.

"You are not really dying, are you?" asked Amanda.

"I have the doctor's permission to live till Tuesday," said Laura.

SAXI

2. Stories of character often begin with a bit of description or narration that arouses in us an immediate interest.

He was a sturdy broad-shouldered fellow, of middle height; though his bones were well covered as became his age, which was fifty, he was not fat; he had a ruddy complexion which neither the heat of the sun nor the unwholesomeness of the climate had affected.

W. SOMERSET MAUGHAM

3. A story of local color may begin with a description of the place.

Spring Valley was a town of retired farmers. One of those slow, pretty, leafy towns beside a quiet river, that seemed never to move at all. — RUTH SUCKOW

4. A story in which plot is of chief importance may begin with some exciting piece of action. It may launch headlong

into the thick of the story and then go back to give earlier happenings.

"Prisoner," said the president of the military tribunal, "have you anything to add to your own defense?" — LUDOVIC HALÉVY

Evening had fallen on Longhorn City, and already to the south, an eager star was twinkling in the velvet sky, when a spare, hard-faced man slouched down the main street and selected a pony from the dozen hitched beside Tom Geogehan's general store.

F. H. BUCKLEY

In whatever way the story opens, the writer should inform the reader as early as possible where and when the action occurs and who the principal characters are.

### Assignment

Bring in the openings of five stories. Which of the four ways above have been used to arouse interest?

**Choosing a Title.** A good title excites curiosity and suggests the general nature of the story without giving any hint as to the outcome. Such titles as "Ethan Frome," "My Aunt Susan," and "The Colonel's Daughters" lead the reader to expect stories of character. Titles such as "The Revolt of Mother," "The Red-Headed League," and "The Purloined Letter" promise stories of plot. The originality or tantalizing uncertainty of such titles as "Home Is Where You Hang Your Childhood," "The Lady or the Tiger," and "Wanted on the Voyage" whet the reader's curiosity and make him eager to discover what the story is about.

### Assignment

1. Look through a book of stories and pick out the title that most interests you. Then read the story. Was the title expressive of the story?

2. Bring in five titles that you have made up yourself.



**Analyzing the Short Story.** Analyzing short stories not only will help you to understand better any short story you read, but will also help you to write your own.

### Assignment

Read "The Hemlock Tree," by Vincent Sheean, in *The Best Short Stories: 1934*, edited by Edward J. O'Brien; or read some other modern short story by an author of note. Analyze it by answering the following questions:

1. How would you classify this story? Is it a story of plot? character? setting or local color? a problem story?
2. How does the story begin — with a description of setting or character? with conversation, narration, or a bit of action?
3. What is the setting? What is the time? Does either change in the story?
4. What is the complication that involves the characters in a struggle? Outline the plot briefly. Where does the climax come, if there is one? What is the new situation that results from the struggle? What is the conclusion, if there is one in addition to a climax?
5. Who is the principal character? Who are the minor characters? What means does the author use to make them lifelike?
6. What is the dominant impression of the story?
7. How large a part does conversation play? Pick out bits that seem to you especially good.
8. From what point of view is the story related?
9. Do you find the story satisfactory as a whole? Does the ending seem plausible and inevitable?
10. Does the title fit the story?

### Assignment

Read "Paul's Case," in *Youth and the Bright Medusa*, by Willa Cather, or some other modern short story by an author of note. Analyze it according to the questions above.

### Assignment

Read "Golden Wedding," in *Iowa Interiors*, by Ruth Suckow, or some other modern short story by an author of note. Analyze it according to the questions above.

### Assignment

Analyze by means of the questions above at least three stories that your teacher may recommend. Be ready to discuss them in class. If a book of short stories is desired for class study, any of the following collections will afford useful material:

*Short Stories of Today*, selected and edited by C. L. HANSON and W. J. GROSS. Ginn and Company.

*Short Stories for English Courses*, selected and edited by ROSA M. R. MIKELS. Charles Scribner's Sons.

*A Book of Short Stories*, selected and edited by BLANCHE C. WILLIAMS. D. Appleton-Century Company.

*Representative Short Stories*, selected and edited by N. HART and E. M. PERRY. The Macmillan Company.

*Modern Short Stories*, selected and edited by FREDERICK H. LAW. D. Appleton-Century Company.

*Modern Short Stories*, selected and edited by MARGARET E. ASHMUN. The Macmillan Company.

*Short Stories for Class Reading*, selected and edited by RALPH P. BOAS and BARBARA M. HAHN. Henry Holt and Company.

*Notable Short Stories of Today*, selected and edited by EDWIN VAN B. KNICKERBOCKER. Harper & Brothers.

*Short Stories by Present-Day Authors*, selected and edited by RAYMOND W. PENCE. The Macmillan Company.

**The Short Short Story.** The "short short" is a streamlined version of the short story which has become popular because of the modern flair for speed, conciseness, and brevity. It contains usually from eight hundred to fifteen hundred words. This type of story must often fit into a newspaper column or into a single magazine page.

It is obvious that the "short short" requires swift, clear characterization and rapid plot development. There is no room for a wasted word. For this reason this type of story is difficult to write.

### Assignment

Read the short short story "The Open Window" in *The Short Stories of Saki*, or some other modern "short short" by an author of note. You may be able to find one in a magazine or a newspaper. Pick out one that seems to you both interesting and well done. Analyze it to show how it differs in characterization and development from longer short stories.

**Aids in Writing the Short Story.** 1. *Conversation.* Plentiful conversation makes a story easy reading. But conversation is not easy to write. To make people talk naturally — for example, to make them talk dialect or broken English — takes long practice and skill. It depends on the sharpness of our ears. We must be alert to detect the rhythms of speech that we hear all around us. We may think that we know exactly how a person talks. But when we come to write this conversation down, we shall find that it is not easy to make it seem realistic.

In writing conversation, it is imperative to identify the person who is speaking. This does not mean that every line has to contain such an expression as *he said* or *she replied*. It is a good idea to do without this monotonous repetition as much as possible. Modern stories contain a minimum of these words.

### Assignment

Pick out a person whom you know who has a distinctive way of expressing himself. Try to write down a paragraph of his conversation. You might read the paragraph in class to see if your classmates recognize the person.

2. *Characterization.* How shall we make the people in our stories seem as much alive as people in the same room with us,

people walking the streets, or people riding in the busses? There are several methods that will help.

a. We may describe the physical appearance of a character, his hair, his eyes, his manner, and his gait.

b. We may furnish details of his life, his family history, his surroundings.

c. We may analyze his temperament.

d. We may make him reveal himself in his speech, by what he says and how he says it.

### Assignment

Find a paragraph of excellent characterization which sets a character vividly before you. Analyze how it is done.

3. *Suspense*. Suspense is the quality that keeps the reader guessing. The skillful writer arranges his incidents so that they mount in interest to a climax or a conclusion. This makes for rapid movement and a growing eagerness on the part of the reader to reach the point of highest excitement. Sometimes the writer sprinkles hints as he goes along, in the manner of a paper chase. These give the reader an inkling as to what turn the action will take. An experienced writer is careful not to tell too much, lest he give away the story.

Some writers, like O. Henry, have a fondness for the "surprise" ending. They hold back the outcome until almost the last word. This is difficult to do, but extremely effective. It is particularly apropos in a mystery or detective story.

4. *Atmosphere*. What do people mean when they talk about the *atmosphere* of a story? What they really mean is its *mood*. If we go into a friend's house and for some reason we are received coolly, we say that the atmosphere is chilly. Sometime we may step into an old house and feel that it has a quaint, old-fashioned, mellow atmosphere.

Some writers have a gift for putting atmosphere into their stories. As we read along, we *feel* perhaps the atmosphere of the sea, or the lazy dreaminess of morning in some small town,

or the exhilaration of riding on broad prairies. We ourselves fall into the mood of the story.

How do writers convey mood? They are able to do so because they themselves are filled with the strong feeling that they portray. They themselves are saturated with the atmosphere of their story, and so they are able to pass it on to us. In the hands of a skillful writer everything in the story contributes to the mood: the rhythm of his phrases, the length of his sentences, the choice of words, the kinds of characters, the incidents that he selects to bring about his climax.

Sometimes a story will convey mood so overwhelmingly that it is known as a *story of atmosphere*. If we select people to write about in whom we are genuinely interested, and places for which we have real feeling, we shall find atmosphere creeping into our stories.

### Assignment

In the following passage tell what atmosphere is created:

Suddenly — dreadfully — she wakes up. What has happened? Something dreadful has happened. No — nothing has happened. It is only the wind shaking the house, rattling the windows, banging a piece of iron on the roof and making her bed tremble. Leaves flutter past the window, up and away; down in the avenue a whole newspaper wags in the air like a lost kite and falls, spiked on a pine tree. Summer is over — it is autumn — everything is ugly.

KATHERINE MANSFIELD

**Writing Our Own Stories.** Now that we have read and studied carefully the writing and development of many short stories, we have come to the moment when we shall try one of our own. How shall we find an idea, how decide on the characters? Let us look over the ground for possibilities.

1. *Unusual personalities.* Have you personal acquaintance with some person who is especially interesting, or do you know about such a person? He may have some one remarkable trait which sets him apart from the common run of people. Pick out

someone who makes you feel, "Here is an exciting person. Almost anything could happen to him." Sometimes a character may be unusually quaint or witty or even selfish and domineering. These are the characters that make good material for stories.

Again, many people have humdrum appearances; yet they may live exciting inner lives. Something in their faces tells you that they have secrets. What are those secrets? Here is material for rich speculation.

One of the most interesting parts of writing stories is to name the characters. You will find that some names that you select stick, and some do not. You will have to experiment until you find a name that seems to suit a character perfectly. Make a practice of jotting down unusual names that you hear or see, perhaps on the street or in a telephone book or on the fronts of stores or in the newspapers. These may be of use to you someday.

2. *Unusual happenings.* Many times things happen that make us say, "What a wonderful idea for a story!" or "That's as good as a play." Those are the incidents to seize upon and to store in your mind. Listen also to the things that people say, the chance words that they let fall, and sometimes, out of a clear sky, you will hear a perfect title. Store that away, too. You would be surprised to learn in what unexpected ways the titles of best sellers are chanced upon.

If you cannot for the life of you think of a plot, turn to your daily newspaper. It is full of the strangest, oddest coincidences and happenings: The cat who covered five hundred miles to reach its home, the girl who discovered her twin sister after years of search, the man whose uncle in England left him a fortune and a title. Look at the confidential letters that people write about their problems. Look at the home-town columns. There are dozens of suggestions for stories in every issue of your paper.

In making a selection for your story, keep as much as possible to people whom you understand and to places that are familiar to you. Pick out something which interests you and

which you like to think about. Try not to make your subjects hackneyed but as fresh and unusual as possible.

### Assignment

1. Bring in a paragraph outlining a plot that you would like to work on, or some character that you would like to write about.
2. If you cannot originate a plot, cut a clipping from a newspaper with an idea which seems to you worth developing.

### Assignment

Below is a suggestion for the development of a short story. If you have found an idea that you like better and prefer to work on, you may use that instead.

Suppose that a friend of yours is invited by his wealthy aunt, whom he has never seen, to spend the week end at her home in a neighboring city. A conflicting engagement causes him to persuade you to impersonate him and go in his stead. Limit the action, if possible, to the scene at the home of the aunt. What happens? Does the aunt discover the deception? If so, how? What is the outcome?

Think about your story. Let the idea simmer in your head. Then write a summary as you plan to work it out. Ask the class to criticize your summary and give suggestions for ways to make the story more interesting. Let the class help you with suggestions for a title.

### Assignment

Write the first draft of your story. Make it simple, yet as vivid as possible. Try to begin in a striking way. Be alert for parts that will be made more effective by dialogue. Be sure that you answer the questions Who? When? Where? Why? and How? Try to hasten the movement of your story by con-

centrating on the critical moments of action. When you have reached the highest point of interest, or climax, bring your story to a logical end as soon as possible, unless, of course, the climax is the end of your story. Try always to use specific instead of general terms, and to give your story all the color and life possible. Then set it aside to cool.

### Assignment

After you have received the helpful criticisms of your teacher and, if possible, your classmates, rewrite your story. Try to make it the very best piece of work you can do, hoping that it will be good enough to be published in the school paper.

### Assignment

Devise a plot based on one of the situations given below. Make any changes or additions that seem to you desirable. Proceed as in the three preceding assignments: plan, first draft, revision.

1. Suppose that you make a wager with a friend that your name will appear, as that of a hero, on the front page of your local paper within the next month. What will you do? Do you succeed or fail? Who are the other characters?
2. Suppose that in a certain small town or community everyone pledges himself or herself to tell the whole truth, and nothing but the truth, for one week. Think of some particular group of persons and a situation in which telling the whole truth will involve one or more of them in serious difficulty.
3. Suppose that two burglars meet in a house from which the occupants are absent over the week end. The first burglar tries to impersonate the owner. What happens? What will be the outcome? Will a third character be needed?
4. Suppose you are a cashier in some business establishment. On Saturday night you leave for a month's vacation trip. On



Tuesday you read in the newspaper that valuable documents have been taken from your safe; yet it was found still locked. Circumstantial evidence is against you.

### Assignment

Devise a plot for a character story based on one of the following suggestions. Then, proceeding as in previous assignments, write a short story for your school paper or magazine.

1. A timid boy; a burning house; a pet dog inside
2. Football captain; important game; rival team's signals come to him in mail from mysterious source
3. Domineering rich girl; unselfish poor girl; young man struggling to get ahead
4. A conceited athlete; admiring girls
5. A bachelor; a foundling
6. A refugee; danger; poverty
7. Some interesting character whom you know

### Assignment

You may enjoy writing a story of atmosphere or local color. Perhaps you have lived in or visited some section of the country which is different from the one where you now are. Try to think of some typical characters or incidents from which you could devise a plot; then write a short story which will as accurately as possible represent the locality which you have in mind. Perhaps some of the following suggestions will stimulate your memory and imagination:

1. A fishing village in Nova Scotia
2. A farm on the prairies
3. A trapper in a Canadian forest
4. Ranch life
5. An army post
6. A sailor's life
7. The sunny cotton country

8. A fashionable summer (winter) resort
9. A mill or factory
10. A department store

If at last you feel that you have attained some degree of skill and facility in devising plots for stories and in writing them so that your incidents seem plausible and interesting, your people seem to live, and your dialogue sounds like real talk, then make a point of writing, at least once a month, a story for your school paper or magazine. You may, in this way, not only serve your school but develop in yourself a talent which will be to you a lasting source of satisfaction and pleasure, and perhaps profit.

## UNIT 19

### WRITING SHORT PLAYS

“

**The Appeal of the Theater.** For many of us participation in our class play, whether as actors and actresses or on property or costume committees, marks the high point of our senior year. Seeing a production come to life before our eyes, with real people, and actual scenes growing out of black type on a white page, seems a miracle.

To almost everyone the theater and all that has to do with it have glamour. This glamour comes from the fact that life on the stage is heightened, intensified, full of illusion. In the theater life has a clear-cut pattern; the raw edges are made to dovetail; all the humdrum ordinary details that bore us in actual living are left out. What we see is a telescoped version, as finished and ingeniously fitted together into the design as a jack-in-the-box. We see cause followed by effect, the good rewarded, and the evil punished, and this gives us intense satisfaction. Because all our lives this fascination and pleasure will come to us from plays, it is a good thing for us to know as much as possible about the drama, so that we shall better understand it and appreciate it.

**How Much Do We Know about the Theater?** Let us examine our own observations about the theater and see how far our appreciation of theatrical craft extends.

#### Assignment

Which do you prefer — a story? a movie? a legitimate play? What do all three include? How do they differ? Have you ever read a story (for instance, *Alice in Wonderland*), seen it in the movies, and also on the stage? If so, be ready to tell the class what differences you observed.



Blissom

*Painting a Backdrop for the Senior Play*

### Assignment

1. In what ways is a play more vivid than a short story?
2. What has to be left out of a short story to make it into a play? What do you do with this material?
3. What has to be left out of a motion picture to make it into a stage production?
4. What makes a good play? Name all the factors that you can think of.
5. How much does the stage setting count? the costumes? the lighting? incidental music? acting? direction?
6. How does the playwright work in incidents which happened before the curtain rises?
7. Do you know of any little theaters or community theaters in your vicinity? or any summer theaters? What kinds of plays do they put on? Do they include original plays written by the actors themselves or by local playwrights?
8. What plays have you yourself taken part in? Where were they given? Who directed them? What did you learn about acting? Did you learn anything about playwriting?

### Assignment

Define the following types of drama. Give an example of each type from plays that you have read or seen.

comedy	farce	pantomime	historical drama
tragedy	opерetta	fantasy	miracle play
pageant	masque	melodrama	poetic drama

### Assignment

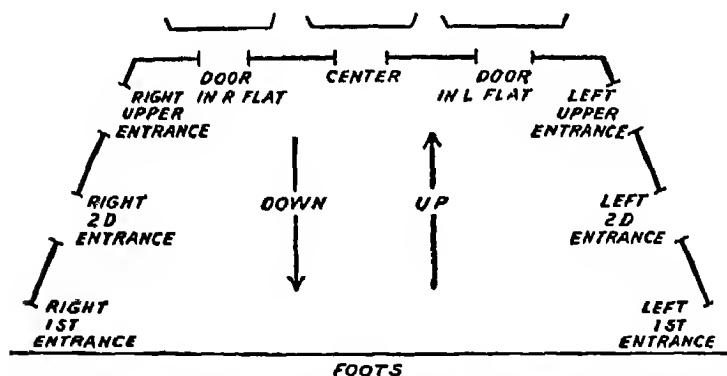
How many of the following theatrical terms are you familiar with? If you are uncertain of the meaning of any of them, look them up in a dictionary, an unabridged dictionary if necessary.

set	cyclorama	flats	balcony spot
flies	drops	heavy	baby spot
wings	teaser	ingénue	business
prompter	cast	villain	house
tryout	script	comic	cue
apron	tormentor	"props"	foots

### Assignment

Study the following diagram, which will give you an idea of stage positions. Initials indicating these positions are given in most scripts. You will want to use them when you indicate directions in your own manuscripts.

### STAGE DIRECTIONS



From Eleanor Lane Feabody's "Producing Your Play," published by Walter H. Baker Co.

**What Is Drama?** We must first of all rid our minds of the idea that because two people are conversing before an audience we have drama. The essence of drama is the startling and the unexpected. Dramatic action is vividly expressed action, surprising coincidence, striking development.

We may have drama in the short story, and yet the short story itself is not drama. In order to make a story into drama,

we have to strip it down to the bare bones, take out description, narration, and psychological analysis, everything that impedes the swift movement of the plot. The whole structure must be tightened and intensified. The story is forced into dialogue alone. Often the action is forced into one time and limited to one place; it is channeled and strengthened. The reader or audience must scent a crisis from the first line.

### Assignment

Examine the following openings of one-act plays. Tell how much you can guess of the situation. What does the tone of the opening tell you about the type of play?

#### 1

*The curtain rises on darkness: a darkness so complete, so inky, that nothing whatever is visible through it.*

*There is silence. Presently we hear a sound, the slow rhythmical tapping of a hammer on stone: clink, clink, clink—clink, clink, clink—clink, clink, clink—*

*A pause. Then we hear the hammer again. Slowly, regularly, it taps out its message.*

*It stops.*

STEVE (*a harsh, grating voice; the voice of a man on the verge of a breakdown*)

Bob!

BOB (*a much calmer voice*)

Well?

STEVE

Bob, how long do you reckon we've been here now?

BOB

Two days.

STEVE

Two days? Then it's Thursday.

BOB

Wednesday.

PERCIVAL WILDE

## 2

PLACE: *The small suburban town of Dansbury.*

SCENE: *The comfortable living room of the Jeff Lowrys. A door at the center back opens from the entrance hall; a door at the right leads to a bedroom. At the left, a fireplace, with book shelves on either side of the mantel. A couch near the bedroom door; a desk near the hall door; comfortable chairs of modern style.*

*As the curtain goes up, Myra is seated at the desk, her head bent over a pad on which she is figuring. A large chart, with figures and corresponding letters hangs on the wall beside her. She consults it frequently, frowning anxiously. Jeff stands by the book shelves, searching through a pile of gaily-colored magazines.*

JEFF. Myra, what did you do with week before last's *Saturday Evening Post*? I haven't caught up with it yet.

MYRA. (*Sniffing.*) Packed it.

JEFF. Packed it? What for?

MYRA. (*Returning to her figures.*) The crowd will be here any minute. I can't stop to explain now.

JEFF. The deuce you can't!

MYRA. (*Stiffly.*) Is it necessary to swear at me?

JEFF. "Deuce" isn't swearing. What you mean, "packed"? We're not moving.

MYRA. (*Patiently.*) I'm afraid we are. I've wanted to talk to you seriously about it for some time, Jephtha.<sup>1</sup>

## 3

SCENE. *Ryland's cell in Newgate. Right, window, with an engraving screen; a table and stool; engraving tools, etc.; on the wall a composition by Angelika Kauffmann. Left, a bench and a barred door, leading to the corridor. Right Center, a small table with breakfast tray. Ryland and the Gaoler discovered.*

THE GAOLER. Your breakfast, Mr. Ryland. Your last breakfast, God help us all! Many's the good man I've seen go out of here to Tyburn, housebreakers and murderers and thieves, but never a great artist, Mr. Ryland — never till you.

<sup>1</sup> *Soul Vibrations*, by Belle MacDiarmid Ritchey, in *The Yearbook of Short Plays*, First Series. Row, Peterson & Company.



RYLAND. So I'm to be hanged to-morrow morning, eh?

GAOLER. Yes, sir. To-morrow at six.

RYLAND. Well . . . No more of this (*indicating the engraving*) and good-bye to that, eh?

[*With a gesture at the composition.*]

GAOLER (*gloomily*). To-morrow at six, sir.

RYLAND. Buck up, man. It's I, not you. You will breakfast to-morrow.

GAOLER. It has been very pleasant, having you here, sir. And profitable, too.

RYLAND. I dare say.

GAOLER. Yes, Mr. Ryland, I've had a tidy bit from the gentlemen who have come in to see you. Some bacon, sir — I can recommend it — none of the prison fare, that. And you've been most comfortable to deal with. No howling, no shaking the bars, no cursing at night.

THOMAS WOOD STEVENS and KENNETH SAWYER GOODMAN

4

SCENE: *A small reception room in the Minerva clubhouse of Plainsville. This simply furnished little place has evidently been decorated for an important occasion; the chairs are arranged with formal stiffness along the wall, and a tea-table with a substantial display of food on it stands to one side.*

TIME: *Afternoon.*

*The curtain rises on Mrs. Potter-Porter and Mrs. Judd. Mrs. Potter-Porter is pompous and middle-aged, and completely overshadows Mrs. Judd, who is small and rather negative. Both women are quite evidently dressed for a party.*

MRS. POTTER-PORTER. Now, Mary, I am depending upon you to introduce me to Mrs. Mullin this afternoon; and you must be sure not to forget the hyphen in my name. Would you mind repeating once more for me just exactly what you are going to say?

MRS. JUDD. (*Slowly and painstakingly.*) Mrs. Mullin, allow me to present Mrs. Potter-ah-Porter, President of the Plainsville Minerva Club.

MRS. POTTER-PORTER. (*Judicially.*) Very good, Mary, very

good — except that I might suggest that the Potter-Porter come just a bit more trippingly on the tongue.

MRS. JUDD. I'll try, but it's a little hard to get used to after all these years of calling you plain Mrs. Porter.<sup>1</sup>

## 5

*(A road at the summit of a hill outside a beleaguered city. It is the evening of a hot summer day.)*

*On the far side of the road is a bank, from the top of which the city could be seen. On a great stone cube, halfway up the bank, is the life-sized figure of a god. Not unlike the Buddha in presence, it is the GOD OF QUIET.*

*Two BEGGARS, a young man and an old, come in, moving towards the city. They stop.)*

*Young Beggar.* Nor coin nor crust.  
Three leagues of dust  
We've trodden. Blast  
Them — let them fast  
And try the flavor —

*Old Beggar.* Hold, man, hold —  
'Twas like enough that our tale were told  
For ever before the sun went down,  
With the devils of war let loose to frown  
On a poor man's cry for alms. We live,  
And that is something —

*Young Beggar.* The Lord forgive  
Your weakling heart —

*Old Beggar.* Nay, ask him, you,  
To pardon the stubborn thing you do  
In cursing when —

*Young Beggar.* Stop your babbling tongue,  
Your belly's old but mine is young —

*Old Beggar.* Nay, nay, my son; not angry now —  
Not angry — there. I've seen the plough  
Break stouter stones — the times will mend.

JOHN DRINKWATER

<sup>1</sup> *Shuffled Owls*, by Edna Higgins Strachan, in *The Yearbook of Short Plays*, First Series. Row, Peterson & Company.

**Dramatizing the Short Story.** We have said that to make a play out of a short story we must cut ruthlessly. We shall also observe that the story we select to dramatize must have as many dramatic elements as possible to start with. Let us now consider what "bare bones" of the story we shall have to keep.

1. *The plot.* The plot is the skeleton on which we shall hang the dialogue of the play. In our study of the short story we have learned that plot means *clash*. In our play this clash must be made as vivid, as unexpected, as exciting as possible.

2. *The dialogue.* In a play the greater part of both plot and characterization must be given by the dialogue. Each speech must do two things: it must advance the plot, and it must also reveal the character of the speaker.

3. *The setting.* The setting is the background against which the characters play their roles. Properties, scenery, lighting, costumes, and music may all contribute to the setting and heighten the atmosphere and the effect of the play.

4. *Characters.* The actors and actresses must identify themselves as thoroughly as possible with the characters that they are portraying.

5. *Place and time.* To achieve one united and powerful dramatic effect, our scene should be limited to one place, and the time represented should be as short as possible.

6. *The opening.* The short play must open quickly into the situation. In as few speeches as possible we must know what the play is going to be about. The development of the plot, the entrance of new characters, the climax, and the final solution must all follow with no loss of suspense.

### Assignment

Take a story with which you are familiar, and see what happens when you try to compress it into a one-act play. If you do not remember clearly the popular Walt Disney movie *Snow White and the Seven Dwarfs*, reread it in an edition of *Grimm's Fairy Tales*.

The problem is to take this story and make it into a one-act play.

1. Where will you set it?
2. What will be the duration of the time represented by the action?
3. What characters will you keep? Will you have to discard any?
4. What will be the situation as the play opens? Who will be on the stage? What will this character or these characters be doing?
5. How will you tell about the happenings that took place before the curtain rises?
6. Will you use any music?
7. Will any changes have to be made in the story to get it into the desired time and place?
8. What will be your climax?
9. How will you work up to it, from the opening scene?
10. Each of you will write a 200-word synopsis outlining the material that he would use for the one-act play.

**Analyzing One-Act Plays.** It will be well if, at this point, we read a few one-act plays and analyze them to see how their effects are obtained.

### Assignment

Read three one-act plays. Make notes on them, and be ready to analyze them according to the following questions:

1. What is the type of play? At about what time does the play take place? In what place?
2. Does the opening whet your curiosity? How soon do you become acquainted with the situation?
3. At what moment do you recognize the first hint of the complication which will have to be solved? Where is the climax? What incidents help to build it up? What is the outcome or new situation?
4. Who are the principal characters? Who are the minor characters? Do they seem true to life?
5. How does the dialogue seem? Is it crisp and good? Or do the speeches tend to be overlong and slow? Do the lines fit the characters who speak them?
6. Do the suggestions (often in parentheses) for *stage business*

seem natural to you as you read along? Or would you substitute other directions?

7. Has the play a central theme? If so, what is it?

8. What impression does the play make upon you? Does there seem to be a strong dominant atmosphere?

9. Does the *curtain* (the ending) seem emphatic, inevitable? Or is it a made ending, achieved by introducing a haphazard incident?

10. If you were selecting a play to be given by a group in your class, would you include one of those you have read?

### List of One-Act Plays

*Twelve One-Act Plays*, selected and edited by S. MARION TUCKER. Ginn and Company.

*Types of Modern Dramatic Composition*, selected and edited by LEROY PHILLIPS and THEODORE JOHNSON. Ginn and Company.

*One-Act Plays*, selected and edited by BARRETT H. CLARK and THOMAS R. COOK. D. C. Heath and Company.

*One-Act Plays by Modern Authors and More One-Act Plays by Modern Authors*, selected and edited by HELEN LOUISE COHEN. Harcourt, Brace and Company.

*Contemporary One-Act Plays*, selected and edited by B. ROLAND LEWIS. Charles Scribner's Sons.

*Twelve One-Act Plays*, selected and edited by WALTER PRICHARD EATON. Longmans, Green & Company.

*The Atlantic Book of Modern Plays* (New Edition), selected and edited by STERLING ANDRUS LEONARD. Little, Brown and Company.

*The Atlantic Book of Junior Plays*, selected and edited by CHARLES SWAIN THOMAS. Little, Brown and Company.

*Representative One-Act Plays by American Authors*, selected and edited by MARGARET G. MAYORGA. Little, Brown and Company.

*Curtain! A Book of Modern Plays*, selected and edited by VIRGINIA CHURCH. Harper & Brothers.

*Short Plays*, selected and edited by EDWIN VAN B. KNICKERBOCKER. Henry Holt and Company.

*Representative One-Act Plays by British and Irish Authors*, selected and edited by BARRETT H. CLARK. Little, Brown and Company.

*Representative One-Act Plays by Continental Authors*, selected and edited by MONTROSE J. MOSES. Little, Brown and Company.

*Fifty Contemporary One-Act Plays*, selected and edited by FRANK SHAY and PIERRE LOVING. D. Appleton-Century Company.

*Fifty More Contemporary One-Act Plays*, selected and edited by FRANK SHAY. D. Appleton-Century Company.

*Half Hours*, by JAMES MATTHEW BARRIE. Charles Scribner's Sons.

*One Act Plays*, compiled and edited by GEORGE A. GOLDSTONE. Allyn and Bacon.

*Plays of the 47 Workshop*, First Series, selected by GEORGE PIERCE BAKER. Coward-McCann, Inc.

**The Scenario.** A scenario is a brief synopsis of a play, with bits of dialogue sketched in and with suggestions for stage business. The scenario is simply the plan of a play as it shapes itself in our minds. It contains the time, the place, the characters, and the outline of the action. We may want to include also the main idea of the play. It is sometimes helpful to indicate the entrances and exits of the characters. Before we begin the first draft of a play that we are planning to write, it is a good idea to prepare a short scenario. This will make a good outline to guide us in finishing our play.

### Assignment

Bring to class a brief scenario embodying your plan for a one-act play. You may base your play on a short story, or you may use an original idea or one that you have discovered in a newspaper. These scenarios will be discussed from the following points of view:

1. The scene
2. The number and types of characters
3. Who is on the stage at the opening?
4. How much is told to show what the play is about?
5. When do the characters make their entrances and exits?
6. What is the climax of the action?
7. How does the plot end?
8. What is the curtain speech?

**Preparing Our Manuscript.** In our reading of plays we have noticed that generally matter other than the dialogue and the names of the characters (which are often printed in capitals) is printed in italics. This means that when we prepare our manuscripts we shall have to underline all stage directions. Often this underlining is done in red ink. After the title of our play and preceding the description of the scene, we shall list our characters (called variously *characters*, *persons*, *cast of characters*, or *dramatis personae*). Then will come an adequate description of the scene, or stage setting, and often a statement of the time when the action occurs. If the set is very complicated, the playwright may add a diagram of the stage, with each entrance, door, window, fireplace, piece of furniture, etc., indicated. Accompanying the dialogue there will be indicated for the actors their principal entrances and exits, their principal movements on the stage, their more important gestures, and the manner in which they should speak certain lines.

When we write a short play, we must prepare our manuscript properly. Of course we shall write on one side of the page only, and if possible type our manuscript. All stage directions should be underlined. We should use a separate page for the title of the play, our own name, and the cast of characters. At the top of the second page comes the description of the scene.

Although different playwrights exercise more or less liberty in the form of their manuscripts, the following style is correct and is widely used :

# TRIFLES

By SUSAN GLASPELL

## CHARACTERS

GEORGE HENDERSON, *county attorney*

HENRY PETERS, *sheriff*

LEWIS HALE, *a neighboring farmer*

MRS. PETERS

MRS. HALE

SCENE: *The kitchen in the now abandoned farmhouse of JOHN WRIGHT, a gloomy kitchen, and left without having been put in order —*

*unwashed pans under the sink, a loaf of bread outside the bread-box, a dish-towel on the table, and other signs of incompleeted work. At the rear the outer door opens and the SHERIFF comes in, followed by the COUNTY ATTORNEY and HALE. The SHERIFF and HALE are men in middle life; the COUNTY ATTORNEY is a young man. All are much bundled up and go at once to the stove. They are followed by the two women — the SHERIFF's wife first. She is a slight, wiry woman, with a thin nervous face. MRS. HALE is larger and would ordinarily be called more comfortable looking, but she is disturbed now and looks about fearfully as she enters. The women have come in slowly, and stand close together near the door.*

COUNTY ATTORNEY. (*Rubbing his hands*) This feels good. Come up to the fire, ladies.

MRS. PETERS. (*After taking a step forward*) I'm not — cold.

SHERIFF. (*Unbuttoning his overcoat and stepping away from the stove as if to mark the beginning of official business*) Now, Mr. Hale, before we move things about, you explain to Mr. Henderson just what you saw when you came here yesterday morning.

COUNTY ATTORNEY. By the way, has anything been moved? Are things just as you left them yesterday?

SHERIFF. (*Looking about*) It's just the same. When it dropped below zero last night I thought I'd better send Frank out this morning to make a fire for us — no use getting pneumonia with a big case on, but I told him not to touch anything except the stove — and you know Frank.

SUSAN GLASPELL

### Assignment

In the proper form, make out a cast of characters and describe the scene for your version of *Snow White and the Seven Dwarfs*. Use two sheets of paper. Write the first four speeches.

### Assignment

Draw, following the stage plan on page 242, your set for *Snow White and the Seven Dwarfs*. If the action takes place out of doors, indicate the position of trees, bushes, etc., which are to act as wings and backdrops. Indicate entrances. If the



scene is laid indoors, indicate windows, fireplace, doors, furniture, etc. If possible, have some member of the class make a model of the set. This will give you a good idea of the possibilities of the action.

**Hints for Writing Plays.** 1. We should select dramatic material. Here, again, as for the short story, we must look for the unusual and the exciting. If we take a story to dramatize, it must be one that is full of suspense, one that will hold the interest of an audience from the first moment until the last. It should be a story containing a maximum of conversation. If we cannot find a suitable story to dramatize, we may be able to think of a plot ourselves. Failing that, we can always look in the newspapers for unusual and striking incidents.

2. We should try to visualize the stage scene. It will help to draw a plan of the stage, putting in entrances and indicating properties. We may want to draw more than one plan so that we may indicate the positions of the characters as the situations of the play unfold.

3. It is an excellent idea to try the dialogue aloud. We shall find that we have to rewrite the lines more than once before they sound right. Dramatic lines have a certain rhythm; they have to "click." The lines should be short, never talky. It is better not to use dialect unless we are sure of it. The opening lines must present the situation as swiftly, clearly, and entertainingly as possible. The curtain speech should bring the play to an effectively dramatic close.

4. Wit is a great addition to a play. If the actor can "get a laugh" it adds to his pleasure in playing the part. In light comedy and farce a fresh, unhackneyed wit is invaluable.

5. The trouble with many amateur plays is that they fall flat. The lines sound preachy and dull. The characters seem to be types rather than individuals. An amateur author may use as characters a handsome hero, a wicked villain, a saintly mother, a lisping ingénue. All these characters are *stock*, and generally none will seem natural and alive. Such characters are permissible in a melodrama where the players are meant to

be ridiculous; in a realistic play it is better to keep away from stock characters and stock situations. We should try to think up an original plot and to make our characters real, talking as people actually talk, not as we think they ought to talk.

6. We should keep our plots simple, dealing with a single situation. We should develop them with as few characters as possible, and keep to types of people and ways of life that are familiar to us.

### Assignment

Write your play. A one-act play usually plays from fifteen to twenty or twenty-five minutes. You can get some idea of its playing time by reading it aloud. At first your play will no doubt be too long and too talky. You will find that cutting and rewriting will improve it.

### Assignment

After suggestions for improvements have been received and commented on, rewrite your play. Make the manuscript as nearly perfect as possible. There are often contests in various periodicals or in little-theater groups where one-act plays may be submitted. Enter your play in one of these contests or submit it to your school paper.

**Putting On Our Play.** Even if we never actually stage a play of our own, we are always being asked by others to help to put on plays or act in charades or take parts in pageants or operettas. The more we know about play production, the more popular we shall be, and the more fun we shall have in these amateur performances, which are continually cropping up. For the production of a simple one-act play we shall need to select the following:

1. *A director.* This may be our teacher or a member of the class who has some knowledge of play production and will work perhaps with the teacher. The director arranges for all re-

hearsals. It is he who is responsible for the tempo of the play and its effectiveness.

2. *Stage manager.* The stage manager will have charge of all details of stage setting.

3. *Property committee.* This committee will work closely with the stage manager to assist him in assembling the properties necessary for the set.

4. *Lighting committee.* This committee will work with the director and the stage manager in arranging a scheme of lighting which will make the production artistic and effective.

5. *Costume committee.* This committee works out the ideas for costumes suggested by the script and approved by the director.

6. *Make-up artist or artists.* These are needed only for the dress rehearsal and the performance.

7. *Prompter.* He will hold the book, following cues and making any changes in text demanded by the director.

8. *Actors and actresses.* These may be chosen at tryouts given before the teacher and the director. The players will be selected after they have demonstrated that they can read effectively the parts which they desire to play. Availability for a part depends on voice, manner, looks, intelligence, type, and interpretation.

### Assignment

After your plays have been rewritten and are in the best possible form, let three be chosen for production. Select your committees in a special meeting of the class. Arrange to have copies of the play distributed to those who wish to try out for parts. Arrange for time and place of tryouts. When the cast has been chosen, let the director post a schedule for rehearsals. (You will find very helpful a booklet called *Producing Your Play*, published by Walter H. Baker Company, Boston. Copies may be had for 35 cents, for 12½ cents if 100 copies are ordered.)

**Radio Plays.** We can readily see that our play, which has had the help of stage setting, lighting, costumes, and visible char-

acters, will need to be unusually well written to measure up as a radio production. Here the dialogue and the intonation are everything, with the scanty help of a few sound effects. To be effective when broadcast, a play must be put together with special skill, and the actors and actresses must be unusually competent.

### Assignment

Listen to a radio play. Then take your own play and do whatever you think needs to be done to make it suitable for radio production. Do you think it would stand the test? You might send it to the *One Act Play Magazine and Radio-Drama Review*, published at 8 Arlington Street, Boston, Massachusetts. This magazine, published bi-monthly, specializes in original one-act plays adapted for successful production by high-school groups.

## UNIT 20

### WRITING POETRY

“

Many of us have already tried our hands at writing poetry. It may have been only a rhyme for some festive occasion or perhaps a stanza or two for the school paper. Though the subject matter of poetry may be anything that moves us to poetic expression, true poetry must deal with those thoughts and emotions that lie near to the heart of everyone. In poetry we expect beauty of word and of imagery, sincerity of expression, and perfection in form.

**Some Terms of Poetry.** Since our interest just now lies in the writing of poetry, we shall not find amiss a little information concerning its underlying structure. Also, we must become familiar with its vocabulary. Here are a few of the more general terms we should learn: A single line of poetry is called a *verse*. A group of verses forming one of the series of divisions in a poem is called a *stanza*. The uniform measured movement which results from the regular recurrence of accented and unaccented syllables is called *rhythm*. A similarity of sounds between words, especially words at the ends of lines, is called *rhyme*.

**The Structure of Poetry.** 1. *The foot.* As we read poetry aloud, we notice that the syllables divide themselves into groups. Each group is called a *foot* and is the unit of measurement of a verse. The character of a poetic foot is determined by (1) the number of syllables in it and (2) the position of the accented, or stressed, syllable. The four principal kinds of feet in English verse are the following: The *iambic foot*, or *iamb*, consisting of an unaccented syllable followed by an accented syllable, is represented thus:  $\cup \text{ / }$ .

$\cup \quad \text{ / } \quad \cup \quad \text{ / } \quad \cup \quad \text{ / } \quad \cup \quad \text{ / }$   
In peace, | Love tunes | the shep|herd's reed;  
 $\cup \quad \text{ / } \quad \cup \quad \text{ / } \quad \cup \quad \text{ / } \quad \cup \quad \text{ / }$   
In war, | he mounts | the war|rior's steed.

SIR WALTER SCOTT

The *trochaic foot*, or *trochee*, consisting of an accented syllable followed by an unaccented syllable, is represented thus:  $\text{ˊ} \text{˘}$ .

$\text{ˊ} \text{˘}$  Robert |  $\text{ˊ} \text{˘}$  Rawlin! — |  $\text{ˊ} \text{˘}$  Frosts were |  $\text{ˊ} \text{˘}$  falling  
 $\text{ˊ} \text{˘}$  When the |  $\text{ˊ} \text{˘}$  ranger's |  $\text{ˊ} \text{˘}$  horn was |  $\text{ˊ} \text{˘}$  calling.

WHITTIER

The *anapaestic foot*, or *anapaest*, consisting of two unaccented syllables followed by an accented syllable, is represented thus:  $\text{˘} \text{˘} \text{ˊ}$ .

$\text{˘} \text{˘} \text{ˊ}$  'Twas the night |  $\text{˘} \text{˘} \text{ˊ}$  before Christ|mas and all |  $\text{˘} \text{˘} \text{ˊ}$  through the house  
 $\text{˘} \text{˘} \text{ˊ}$  Not a crea|ture was stir|ring, — not e|ven a mouse.

CLEMENT CLARKE MOORE

The *dactylic foot*, or *dactyl*, consisting of an accented syllable followed by two unaccented syllables, is represented thus:  $\text{ˊ} \text{˘} \text{˘}$ .

$\text{ˊ} \text{˘} \text{˘}$  Now from the |  $\text{ˊ} \text{˘} \text{˘}$  dark of the |  $\text{ˊ} \text{˘} \text{˘}$  groves, sleepy |  $\text{ˊ} \text{˘} \text{˘}$  twittering  
 $\text{ˊ} \text{˘} \text{˘}$  Heralds the |  $\text{ˊ} \text{˘} \text{˘}$  night; and the |  $\text{ˊ} \text{˘} \text{˘}$  moon-moths come |  $\text{ˊ} \text{˘} \text{˘}$  flittering.

Each of the verses which we have just been studying contains only one kind of foot. Many verses contain more than one kind of foot. In such a verse, however, usually one kind predominates and gives its name to the line.

1. Iambic and anapaestic feet often occur in the same line.

$\text{˘} \text{ˊ}$  As Rob|in Hood |  $\text{˘} \text{˘} \text{ˊ}$  in the for|est stood,  
 $\text{˘} \text{ˊ}$  All un|der the green|wood tree.

"Robin Hood and Allan-a-Dale"

2. Trochaic and dactylic feet often occur in the same line.

Swallow, my | sister, O | sister | swallow, . . .

What hast thou | found in the | spring to | follow?

SWINBURNE

3. In an iambic line the first foot is often trochaic.

Who is | the hap|py War|rrior? Who | is he

That ev|ery man | in arms | would wish | to be?

WORDSWORTH

In addition to the foregoing variations, two others should be mentioned. A verse often ends in a single unaccented syllable.

How sweet | from the green | mossy brim | to receive | it.

SAMUEL WOODWORTH

A verse sometimes ends in a single accented syllable.

Cherry-|ripe, ripe, | ripe, I | cry.

ROBERT HERRICK

2. *Meter*. Different lines contain different numbers of feet. The number of feet determines the meter, or measure, of a line.

*Monometer* (one foot)

Blue night

Descends;

Day ends.

*Dimeter* (two feet)

Over hill, | over dale,

Through bush, | through brier.

SHAKESPEARE

*Trimeter* (three feet)

$\frac{\text{—}}{\text{—}} \cup \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}}$   
 All that | he came | to give,  
 $\cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}}$   
 He gave | and went | again.

LIONEL JOHNSON

*Tetrameter* (four feet)

$\frac{\text{—}}{\text{—}} \cup \quad \frac{\text{—}}{\text{—}} \cup \quad \frac{\text{—}}{\text{—}} \cup \quad \frac{\text{—}}{\text{—}} \cup$   
 All your | lovely | words are | spoken.

EDNA ST. VINCENT MILLAY

*Pentameter* (five feet)

$\cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}}$   
 Here poise, | like flowers | on flowers, | the but|terflies.

JOHN ALBEE

*Hexameter* (six feet)

$\frac{\text{—}}{\text{—}} \cup \cup \quad \frac{\text{—}}{\text{—}} \cup \cup \quad \frac{\text{—}}{\text{—}} \cup \cup \quad \frac{\text{—}}{\text{—}} \cup \cup \quad \frac{\text{—}}{\text{—}} \cup \cup$   
 Rare is the | roseburst of | dawn, but the | secret that | clasps it is |  
 $\frac{\text{—}}{\text{—}} \cup$   
 rarer.

RICHARD REALF

*Heptameter* (seven feet)

$\cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}}$   
 I passed | along | the wa|ter's edge | below | the hu|mid trees.

WILLIAM BUTLER YEATS

In describing a line we should first tell the rhythm, or the kind of feet, and then the meter, or the number of feet, thus:

*Iambic pentameter*

$\cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}} \quad \cup \frac{\text{—}}{\text{—}}$   
 Above | the hedge|row float|ed film|y smoke.

E. F. PIPER

*Trochaic tetrameter*

$\frac{\text{—}}{\text{—}} \cup \quad \frac{\text{—}}{\text{—}} \cup \quad \frac{\text{—}}{\text{—}} \cup \quad \frac{\text{—}}{\text{—}} \cup$   
 Welcome | all who | lead or | follow.

BEN JONSON



*Dactylic hexameter*

Then as the | moon moveth | westward, the | light, of the | stars is  
un|sheathèd.

Assignment

If your teacher wishes you to have training in scansion and identification, you may find a variety of poems and practice with them.

**The Source of Poetry.** In discussion and exposition it is the sharpness of our wits and the keenness of our brains that count. In poetry it is depth and intensity of feeling which produce outstanding work. All true poetry is seated in emotion. A. E. Housman, author of the lovely lyrics of *A Shropshire Lad*, was asked to define poetry. "I replied that I could no more define poetry than a terrier can define a rat, but that I thought we both recognized the object by the symptoms which it provokes in us." This strong stir of emotion is what we, as writers of poetry, must convey to our readers. We must make our poems carry over our own genuine feelings and impressions.

The music of our lines will help us to do this. When we hear a lovely song, we are lifted for a moment out of the language of thought into the language of feeling. So it is, too, when we hear a beautiful poem. The regular beat of the lines, the rhymes and rhythms, have a kind of hypnotic effect. They give to the poem what we call *atmosphere*. They allow the reader to escape for a little while from the commonplace world of prose.

An appeal to the senses will also help the poet to get his impressions across. By means of vivid and picturesque words we must make our poetry come home to the reader. We must recall to him sights, sounds, tastes, and smells which will awake in him feelings of pleasure or pain. In this way he will share fully in the experiences that we are trying to describe.

**The Language of Poetry.** Just as technical subjects require technical language, so poetry calls for poetic language. The vocabulary we use may abound in musical words, in syllables that fall pleasantly on the ear. Every word we select must be weighed for its meaning, for its sound, for its appropriate place in the sentence. We must use the nicety that a jeweler exercises when he is setting precious stones. At the same time we must not overdo the matter and become flowery, nor must we neglect the sense for the sound.

As a further enrichment of the language of poetry, we may employ many figures of speech. It is true that figures of speech are common to prose also, but in prose they do not appear with the same lavishness. Let us consider three of the most common figures and see how they embellish the poet's thought.

1. *Simile.* A simile is a definitely stated comparison of persons or things unlike in most other respects. The comparison is generally expressed by *as* or *like*.

She shall be sportive as the fawn  
That wild with glee across the lawn  
Or up the mountain springs.

WORDSWORTH

But close at the hearth  
Like a cricket, sit I.

EDWARD FITZGERALD

2. *Metaphor.* A metaphor is an implied comparison. As in a simile, the persons or things compared are, in general, dissimilar.

All the beautiful stars of the sky,  
The silver doves of the forest of night.

JAMES THOMSON

She walks — the lady of my delight —  
A shepherdess of sheep.

ALICE MEYNELL

3. *Personification*. Personification is the figure of speech by which we give life and personal attributes to inanimate things.

April, April,  
Laugh thy girlish laughter.

SIR WILLIAM WATSON

Blindly the windows gazed back at me, dumbly the door.

WILFRED SCAWEN BLUNT

In addition to these figures of speech, there are two devices that deserve mention. They are in the same category as rhyme in that they help us to make our lines musical and so add to their poetic appeal. One of these is *alliteration*. Alliteration is the recurrence of the same letter or sound (either consonant or vowel) at the beginning of words near each other.

Bowlders blunted like an old bear's teeth break up from the headland;  
below them  
All the soil is thick with shells, the tide-rock feasts of a dead people.

ROBINSON JEFFERS

Figures of fire on the walls of tonight's storm,  
Foam of gold in gorges of fire, and the great file of warrior angels.

ROBINSON JEFFERS

The other device is *onomatopoeia*. Onomatopoeia is the use of words whose sound is suggestive of the sense.

Her great silk skirts like a silver bell  
Down to her little bronze slippers fell.

ELIZABETH COATSWORTH

As we read the lines above, we hear the sound of the swishing of silk skirts.

### Assignment

In the following poems pick out as many figures of speech, and as many instances of alliteration and onomatopoeia, as you can. Tell how they add to the poetic appeal of the poem.

## BOATS IN THE MIST

In harbor now, the sailboats lie at anchor,  
Come home at last from lands beyond the world;  
Like snowy swans that moor on quiet waters,  
Lulled into sleep with every feather furled;  
They rock at ease, each mast and spar and halyard  
With mist impearled.

No more the waves beneath them leap in sapphire,  
No stormy seas defy the dipping prow;  
In vapors gray their silent decks are folded,  
To ebb and flow responds each languid prow;  
The sailboats brood upon the misty waters,  
In harbor now.

CHRISTINE TURNER CURTIS

## THE SKATERS

Black swallows swooping or gliding  
In a flurry of entangled loops and curves;  
The skaters skim over the frozen river.  
And the grinding click of their skates as they impinge upon the  
surface,  
Is like the brushing together of thin wing-tips of silver.

JOHN GOULD FLETCHER

**Choosing the Medium.** Having become familiar with the terms and the underlying structure of poetry, let us turn our attention to the writing of poetry. Our ideas may be cast in one of three forms: *blank verse*, *free verse*, or *rhymed verse*.

1. *Building in blank verse.* The term *blank verse* may be used to designate any unrhymed lines. When used of English poetry, however, it is generally understood to mean unrhymed iambic pentameter. We find this form in poems of length, such as



*Rhythm Is as Essential to Poetry as to Skating*

Tennyson's *Idylls of the King*, and occasionally in short poems, such as Edward Rowland Sill's "Opportunity." Below is an excerpt from a poem in blank verse by Harriet Monroe.

### THE TURBINE<sup>1</sup>

TO W. S. M.

Look at her — there she sits upon her throne  
As ladylike and quiet as a nun!  
But if you cross her — whew! her thunderbolts  
Will shake the earth! She's proud as any queen —  
The beauty; knows her royal business too —  
To light the world; and does it night by night  
When her gay lord, the sun, gives up his job.

### Assignment

Develop one of the following first lines into a poem in blank verse:

1. So all day long the mowers went their way.
2. A boy he was of whom it might be said.
3. Above the desk there hangs an ancient print.
4. Death comes to all; so we should love our life.
5. And there it stands, a script that all may read.

2. *Swinging in free verse.* Free verse may be defined as rhythmical poetry as distinguished from metrical poetry. In its sublimest form we have the Psalms. It adapts itself well to nature pictures and modern social themes.

### Assignment

Study the model on page 267 and then try your hand at writing in this medium.

<sup>1</sup> From *Chosen Poems*, by Harriet Monroe. By permission of The Macmillan Company, publishers.

THE SHAWL<sup>1</sup>

Our house is better than our neighbor's;  
 It has a huge Castoria sign,  
 Yellow, black and white.  
 A little window opens in the "O,"  
 And through its painted arch I see  
 A bold Italian shawl spread in the sun,  
 Vivid as its Mediterranean home,  
 With tiers of melons, pears and plums —  
 Markets underneath the "EL."  
 Jolly old squashes, wrinkled and plump;  
 Huge purple grapes —  
 The kind that ripens in stained glass windows;  
 Freckled bananas spreading yellow fingers;  
 Pearly garlic hanging low over tubs of bobbing olives;  
 Moustached men with red bandanas trailing from their pockets,  
 Leading carts into the intricate mesh,  
 Always weaving the design,  
 Spreading the color —  
 An Italian shawl  
 Against a background of red peppers.

ANTHONY ABRUZZO, *a High-School Boy*

3. *Singing in rhymed verse.* Rhymed verse is still the most popular form of poetic expression. Two of the best-known rhyming forms are the ballad and the sonnet.

**The Ballad.** The easiest form for practice is the ballad, which tells a simple incident in a simple rhyme scheme, such as *abcb*. Commonly there are four accents in the first and third lines and three in the second and fourth. The incident may be humorous or tragic; the ballad may be long or short.

Assignment

From a book of poems read several ballads. What is the story of each? How is it told? What vocabulary is used? Read the poem on page 268, taken from a school paper.

<sup>1</sup>From *Scholastic*, *The American High School Weekly*.

## A SAD, SAD STORY

Young Oscar and his lady love  
Went out to spend the day.  
How lovingly he held her hand  
While long hours passed away!

And when the joyful day was done,  
With faces homeward bound,  
Young Oscar and his lady love  
Drove back o'er fateful ground.

The moon was bright; the road was clear;  
The car flew like a bird.  
He whispered sweet things in her ear —  
The rest remained unheard,

For as the moon went 'neath a cloud,  
The curve he did not see;  
So Oscar and his lady love  
Are in eternity.

*Written by a High-School Girl*

## Assignment

Find an incident suitable for a ballad. If you read the papers, or listen to the experiences of others, or take note of your own little adventures, you will not lack material. Here are a few suggestions:

1. A legend (for example, of my town)
2. Our last ride together (in a car)
3. Rover and Tabby
4. The wreck of the *Wandering Sail*
5. The cat and the blue jay
6. And the hurricane blew
7. Lord Doughnut's daughter
8. Fireman, save my child!
9. How Tommy won the day
10. A skunk at a garden party



The typical ballad stanza is a four-line stanza (such as that of the ballad quoted above), called also a *quatrain*. The quatrain is probably the most familiar stanza in English poetry. We find it in many poetic forms other than that of the ballad; for example, it is the common stanza of hymns, and Tennyson used it in *In Memoriam*.

### Assignment

Study the models below; then write one or more quatrains of your own. Notice that you have a choice of rhyme schemes. You may use *abcb*, the common ballad scheme and perhaps the commonest of all quatrain schemes. You may use *abab* or *abba*. Or you may, if you prefer, make your quatrain of two couplets, *aabb*.

The golf links lie so near the mill  
That almost every day  
The laboring children can look out  
And see the men at play.

SARAH N. CLEGHORN

Battles nor songs can from oblivion save,  
But Fame upon a white deed loves to build;  
From out that cup of water Sidney gave,  
Not one drop has been spilled.

LIZETTE WOODWORTH REESE

I hear a cricket at my window sill  
Stitching the dark edge of the dawn; and now  
The climbing siren of a distant cow  
Rouses the sun over the eastern hill.

JOSEPH AUSLANDER

I must go down to the seas again, to the lonely sea and the sky,  
And all I ask is a tall ship and a star to steer her by,  
And the wheel's kick and the wind's song and the white sail's shaking,  
And a grey mist on the sea's face and a grey dawn breaking.<sup>1</sup>

<sup>1</sup> From "Sea-Fever," in *Salt-Water Ballads*, by John Masefield. By permission of The Macmillan Company, publishers.

**The Sonnet.** The sonnet is a complete poem consisting of fourteen iambic-pentameter lines. It includes two distinct types: the Italian, or regular, and the English, or Shakespearean.

The Italian sonnet consists of two parts: the first eight lines constitute the octave, which is composed of two quatrains; the last six lines form the sestet. The rhyme scheme of the Italian sonnet is *abbaabba cdecde*; or the sestet may rhyme *cdcdcd*.

The Shakespearean sonnet consists of three quatrains and a couplet. The rhyme scheme of the Shakespearean sonnet is *abab cdcd efef gg*. The couplet is felt to emphasize the thought or the emotion expressed in the preceding lines.

In writing a sonnet we have to take care never to sacrifice the sense to the rhyme scheme. David Morton and Edna St. Vincent Millay, and a host of other modern writers, have shown how flexible this form may be.

### Assignment

In what form is this sonnet written? Make a diagram of the rhyme scheme. See what you can do with the sonnet form.

WHEN IN THE CROWD I SUDDENLY BEHOLD <sup>1</sup>

When in the crowd I suddenly behold  
 Your small, proud head, so like a queen for grace,  
 Bearing its weight of spun and twisted gold  
 Like an old crown on an imperial face;  
 When through the chime of gossip and the cries,  
 I meet your glance, amused, serene, and bright  
 With some small secret, and behold your eyes  
 Leap into laughter and immediate light,  
 Then as a bird might hear repeated over  
 (His own song done) the same familiar part  
 From distant boughs and from the absent lover,  
 And with that single beauty fill his heart,  
 I hear all other sounds, all other words,  
 Dwindle to silence like the sound of birds.

<sup>1</sup>From *A Cedar Box*, by Robert Nathan, copyright 1929. Used by special permission of the publishers, The Bobbs-Merrill Company.

**Striking Out for Ourselves.** We can do much for ourselves by reading aloud from the poets and trying to imitate them, or at least understanding what they have accomplished. We must not be afraid to strike out for ourselves. We must never fear that people will make fun of our efforts if we are sincere. We must feel the emotion and beauty in the world around us, or possibly its ugliness and injustice, for "indignation makes verses," too.

### Assignment

Read aloud each of the following lines until you have the swing of the meter. Choose one as the first line of a poem of your own. Be sure that the theme of your poem is one to which the meter of the line you choose is suitable.

1. Long hours I rode while a pale moon died.
2. Trit-trot, clippity-clop, down the street they go.
3. From Singapore and the China Seas.
4. Waltz me around again, Mary.
5. Alone in the noonday silence with only the buzz of the bee.

Study these models. Note the variety of form and device. Try writing according to various patterns presented.

#### OLD HOUSE

He who loves an old house  
 Never loves in vain.  
 How can an old house,  
 Used to sun and rain,  
 To lilac and to larkspur  
 And tall trees above,  
 Ever fail to answer  
 The heart that gives it love?

ISABEL FISKE CONANT

#### THIS IS THE PLACE

This is the place where hills loom far,  
 Where the scattered farms and islands are,  
 And all the marching trees.  
 Where fields lie tawny and roads twist brown;

Where the wharves are listing and tumbled down  
With salt tides round their knees.  
This is the place where orchard boughs  
Are sea-ward crooked, and from each square house  
Wood-smoke climbs the skies ;  
Where old farm wagons are painted blue,  
Where every sail has a patch or two,  
And the windows shine like eyes.<sup>1</sup>

SNOW TOWARD EVENING

Suddenly the sky turned gray,  
The day,  
Which had been bitter and chill,  
Grew soft and still.  
Quietly  
From some invisible blossoming tree  
Millions of petals cool and white  
Drifted and blew,  
Lifted and flew,  
Fell with the falling night.

MELVILLE CANE

**Writing the Class Poem or Song.** We who are being graduated this year often have an opportunity for writing that we neglect, the class poem or the class song. It is a last tribute to our school; for some of us this year is the end of our formal schooling, and usually graduation is the last time that the class as a whole is together. Therefore the occasion should bring to us sincere emotion, which feeling is the essence of poetry. We should make this poem a carefully constructed one, without destroying the spontaneity. We should avoid such hackneyed figures as *the road of life*, *the mountain peak*, *the sea of the future*, all of which have been used over and over again, along with *dear alma mater*. The class poem or song does not have to be about the school, but it should represent the finest spirit of the school. Graduation is an occasion worth commemorating.

<sup>1</sup> From *Points East*, by Rachel Field. By permission of The Macmillan Company, publishers.

**PART V**  
**TRAINING OURSELVES**  
**IN THE ESSENTIALS OF ENGLISH**



Keystone

*Brushing Up on the Day's Lesson in English*

## UNIT 21

### BUILDING CORRECT SENTENCES

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#### *Learning What a Sentence Is*

**Making Sense.** A sentence is the expression of a complete thought by means of a group of words that can stand alone.

Sam lost his hat.

Did you call me?

How well she looked!

(You) Speak the truth.

Unless a group of words makes sense by conveying meaning accurately, it is not a sentence.

#### Exercise

Tell which of the following groups of words are sentences and which are not sentences. (That is, which ones make sense, and which do not?)

1. To ride a horse.

2. Where I lost it.

3. Don't make a mistake.

4. Telling a long story.

5. Great race, wasn't it?

6. Since I left home.

7. Which was sold today.

8. Such a fine day it was!

9. How to grow roses.

10. How did you get home?

**Essential Parts of a Sentence.** A sentence requires a *subject* and a *predicate*.

The *subject* of a sentence denotes the person, place, thing, or idea spoken about.

The *predicate* asserts something about the subject or asks a question concerning it.

The *simple subject* (or *subject substantive*) consists of a noun or a pronoun in the *nominative* case.

The *simple predicate* (or *predicate verb*) consists of a verb or a verb phrase that makes an independent assertion. (Infinitives, participles, and gerunds cannot function as predicate verbs.)

Harry | laughed.  
What | happened?  
Paul | has graduated.

(In the preceding sentences and in examples that follow, the subject precedes the vertical line; the predicate comes after it.)

A *compound subject* consists of two or more simple subjects, usually joined by a conjunction.

A *compound predicate* consists of two or more simple predicates, usually joined by a conjunction.

A sentence may have a compound subject or a compound predicate or both, as the following examples show :

William and Mary | ruled over England.  
He | shook hands and smiled.  
My father and I | went fishing and caught two trout.

A *complete subject*, which may be either simple or compound, consists of the subject substantive or substantives and modifiers, if there are any.

A *complete predicate*, which may be either simple or compound, consists of the predicate verb or verbs, modifiers, and completing words, if modifiers or completing words are used.

The roof of our house | leaked like a sieve.  
Tugboat, launch, and liner | tooted a loud welcome to the visitors.  
Samuel | closed the door carefully and walked out into the hall.  
The tall young girl and her goat | paused by the gate and waited for us to open it.

### Exercise

Copy each of the following sentences. Draw one line under the complete subject and two lines under the complete predicate.

1. One of the men quickly snatched the child from the water and ran with her into the house.
2. That long walk and the invigorating air made all of us hungry.



3. The lambs followed us to the gate, and stood there with their black noses pressed against the bars.

4. The first course, consisting of roast lamb and peas, was followed by dumplings swimming in hot blueberry sauce.

5. The reporter, holding his hat with both hands, ran into the telephone booth, took down the receiver, and quickly called the city editor.

6. Long years of poor food and insufficient rest had taken their toll, and left the man in wretched health.

**Natural and Transposed Order in Sentences.** When the complete subject of a sentence precedes the complete predicate, the sentence is arranged in the *natural* order.

When the complete predicate or a part of it comes before the subject, the sentence is arranged in the *transposed* order.

#### NATURAL ORDER

A star shone bright.

The news came last week.

He has found what?

I would willingly go.

Three crows sat on the top of the fence.

#### TRANSPosed ORDER

Bright shone a star.

Last week came the news.

What has he found?

Willingly would I go.

On the top of the fence sat three crows.

### Exercise

Tell which of these sentences are arranged in the natural order and which are arranged in the transposed order. Rearrange in the natural order those sentences that are now arranged in the transposed order. Point out the complete subject and the complete predicate of each sentence.

1. By the side of the road stood a farmer with a pitchfork.
2. Gently the mother placed the sleeping child in its cradle.
3. The pond was crinkled by millions of fine ripples.
4. In the strangest possible way we learned of his disobedience.
5. The windows and the steps, splashed with mud, needed a thorough cleaning.
6. From our window we could look out upon the crowd.

**How Phrases Differ from Sentences.** A phrase is a group of related words *not* containing a subject and a predicate. It forms a part of a sentence, but it cannot be used alone and make sense.

## PHRASES

Below the hill  
To leave our seats  
Running for the train  
Because of illness

## SENTENCES

The house stood *below the hill*.  
*To leave our seats* was impossible.  
I dislike *running for the train*.  
He was absent *because of illness*.

**How Clauses Differ from Sentences.** A clause is a group of related words containing a subject and a predicate. It forms a part of a sentence.

## CLAUSES

That I felt  
If he is honest  
Why the man spoke  
When Paul studies  
Where it is

## SENTENCES

What was the fear *that I felt*?  
*If he is honest*, we will hire him.  
He told us *why the man spoke*.  
*When Paul studies* I cannot imagine.  
I won't tell *where it is*.

## Exercise

Tell whether the following groups of words are phrases, clauses, or sentences. Use each phrase or clause in a short sentence.

1. Who her friend was.
2. Lounging in the doorway.
3. Well has he spoken.
4. What Anne wore.
5. While he was eating.
6. For three years.
7. Because I waited.
8. Having grown a beard.
9. How he came here.
10. Brightly shone the sun.

**Elliptical Sentences.** The two versions of the conversation quoted below will show us the difference between elliptical sentences and complete sentences.

## ELLIPTICAL SENTENCES

- "Lost anything?"  
"A scarf."  
"Blue or red?"  
"Neither."  
"What color?"  
"Bright green."  
"When?"  
"Yesterday."  
"Haven't seen it."

## COMPLETE SENTENCES

- "Have you lost anything?"  
"I have lost a scarf."  
"Was it blue or red?"  
"It was neither blue nor red."  
"What color was it?"  
"It was bright green."  
"When did you lose it?"  
"I lost it yesterday."  
"I haven't seen it."

As we can see from this illustration, an *elliptical sentence* is abbreviated, or abridged. We use elliptical sentences regularly in speaking and often in writing in order to say directly and concisely what we mean. We omit words required for the full and complete expression of our thought; yet listeners and readers readily understand us, for they instantly supply in their minds the omitted words.

Here are a few other examples of elliptical sentences used both in speaking and in writing. The omitted words are enclosed in brackets.

1. If [it is] pleasant, the picnic will be held.
2. Betty is quicker than I [am quick].
3. I can move as fast as he [can move].
4. I need a coat as well as [I need] a hat.
5. While [I am] reading, I prefer quiet.

## Exercise

Expand these elliptical sentences into completely expressed sentences by adding the words that have been omitted.

- |                    |                                  |
|--------------------|----------------------------------|
| 1. Costs more?     | 6. In whose house?               |
| 2. Telephone.      | 7. Does this wear better?        |
| 3. Of course.      | 8. I'd rather give it to Jane.   |
| 4. Want something? | 9. I praised him more than her.  |
| 5. Good girl.      | 10. I praised him more than she. |

Elliptical sentences are frequent and appropriate in informal conversation. In writing, however, and especially in formal writing of a serious nature, it is generally better to avoid them, because they are sometimes lacking in clarity when written, and usually, when employed in serious writing, they detract from its effectiveness.

**Three Functions of Sentences.** According to the purposes that they serve, sentences are of three kinds.

1. *Declarative.* A sentence that states a fact or expresses the will or desire of the speaker or writer is called a declarative sentence.

Ants show intelligence.

Anne shook her head, and I stopped playing.

The officer told us to turn left.

In a declarative sentence that expresses a command, a request, or a wish by means of a verb in the *imperative* mood, the subject (*thou, you, ye*) is omitted, unless the sentence is emphatic.

Try to keep your temper.

You make him talk, if you possibly can.

A declarative sentence should be followed by a period.

2. *Interrogative.* A sentence that asks a question is called interrogative. It should be followed by a question mark.

Do you like eggs?

Why did you wear your coat?

Do you mean that you haven't a car?

Will you please read this report?

3. *Exclamatory.* A sentence that expresses surprise, regret, anger, disgust, or some other strong emotion is called exclamatory. It most often begins with *how* or *what*. It should be followed by an exclamation mark.

What a queer world this is!

How stupid that fellow was!

Hurry up!

### Exercise

Write the following sentences: (1) four declarative, (2) four interrogative, and (3) two exclamatory. Punctuate each sentence correctly.

**Kinds of Sentences according to Structure.** According to their structural pattern, or composition, sentences are of three principal kinds: (1) simple, (2) compound, and (3) complex. The discussions and illustrations that follow will acquaint us with these sentence patterns. The exercises will give us practice in building correct sentences of each type.

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### *Building Simple Sentences*

**What a Simple Sentence Is.** A simple sentence is a sentence having only one subject and one predicate. It may consist of a simple subject and a simple predicate. The subject or the predicate or both the subject and the predicate may, however, be compound. In the complete subject and in the complete predicate, phrases as well as words may be used. (See "Essential Parts of a Sentence," pp. 275-276.)

### Exercise

In your textbooks, other books, magazines, or newspapers find, copy, and bring to class two or more simple sentences of each of the following types:

1. Simple subject and simple predicate.
2. Simple subject and compound predicate.
3. Compound subject and simple predicate.
4. Compound subject and compound predicate.

For each sentence draw *one* line under the complete subject and *two* lines under the complete predicate.

You may, if you wish, write original simple sentences for this exercise, but be sure to follow the directions given above for indicating the complete subject and the complete predicate.

**Words as Elements of the Simple Sentence.** In addition to having a subject and a predicate, most simple sentences require certain other elements in order to express thoughts completely and accurately. It is the purpose of the exercises that follow to help us to become more familiar with these elements and their functions. Those of us who need to supplement our knowledge of grammar as it relates to the uses of words in sentences should refer freely to Unit 24, "Essentials of Functional Grammar," pp. 326-360.

As we study these exercises, let us remember that the *use* of a word in a sentence determines the part of speech to which it belongs and its construction. We can aid ourselves, too, by rearranging in the natural order those sentences that are written in the transposed order. When we have difficulty in dealing with a word, let us ask ourselves, "What does this word *do* in the sentence?"

### Exercise

In a column at the left side of a sheet of theme paper copy the italicized words in the sentences below. Place the number of the sentence before each word. Write after each word the appropriate abbreviation to indicate its use in the sentence as a part of speech.

*n.* = noun  
*pron.* = pronoun  
*v.* = verb  
*adj.* = adjective

*adv.* = adverb  
*prep.* = preposition  
*conj.* = conjunction  
*interj.* = interjection

1. *Anger* made his *face red*.
2. *Each* child needs *careful training*.

3. Father, *that* answer seems *wrong* to us.
4. *Briefly* she told her *sad* tale.
5. *Fold* the blanket *up* *neatly*.
6. In the *gray* dawn her *face* looked *pale*.
7. On the *bank* of the river *grazed* *four* cows.
8. *Today* *anything* is *possible*.
9. He *hit* me *with* his golf club.
10. *Play* your *games* quietly.
11. *Which* of *those* is *ours*, Henry?
12. *Green* is the *best* *paint* for the shutters.
13. *Paint* the henhouse a yellowish *green*.
14. *Horrors*, we've arrived far *too* *early*!
15. *Whom* shall we include on our picnic *tomorrow*?

### Exercise

In a column at the left side of a sheet of theme paper copy the italicized nouns and pronouns in the sentences below. Place the number of the sentence before each word. Write after each word the appropriate abbreviation to indicate its use in the sentence. Give the case of each appositive.

<i>sub.</i> = subject	<i>p.o.</i> = predicate objective
<i>d.o.</i> = direct object	<i>a.o.</i> = adverbial objective
<i>i.o.</i> = indirect object	<i>o.p.</i> = object of preposition
<i>r.o.</i> = retained object	<i>p.n.</i> = predicate nominative
<i>ap.</i> = appositive	<i>n.a.</i> = nominative of address

1. Yes, *Fred*, *this* is *she*.
2. *Which* shall we choose, *this* or *that*?
3. The professor gave *each* of *us* a *book*.
4. *What* shall we call the brown *puppy*?
5. Mary put her diamond *ring* into the *safe*.
6. Carl, my *gardener*, was *president* of the club.
7. We elected *him* *president* of the club.
8. For *Christmas* Uncle Tom bought *us* *sleds*.
9. *Months* ago, we selected this *dog*, an *Airedale*.
10. The *lay* of the *land* I remember very well.
11. We were handed *ballots* by the teller.
12. The *finale* of the symphony was a wonderful *fugue*.

## Exercise

In a column at the left side of a sheet of theme paper list all adjectives and adverbs. Place the number of the sentence before each word. Write after each word the appropriate abbreviation to indicate its use. Then copy the word or words that the adjective or adverb modifies. Be careful to distinguish predicate adjectives and predicate objectives (or adjunct accusatives) from adverbs.

*adj.* = adjective

*adv.* = adverb

*p.a.* = predicate adjective

*p.o.* = predicate objective

1. Often our friends are right.
2. Yesterday Bette looked very well.
3. Some guests ate well, and some poorly.
4. Many weak people are courageous.
5. The wretched roads hindered us badly.
6. Beautiful music made him sad.
7. Here and there the dark clouds had scattered.
8. This room feels pleasantly warm to me.
9. He had frequently encountered those people before.
10. Quite often lately she has appeared irritated.

Phrases as Elements of the Simple Sentence. A phrase is, as we have learned, a group of closely related words *not* containing a subject and a predicate.

Phrases are used in the following ways as elements of the simple sentence :

1. *As nouns*

*To walk well* is difficult.

*Telling fibs* amused her.

I like *rowing a boat*.

His ambition is *to travel abroad*.

2. *As adjectives*

Her desire *to please me* was evident.

The house *by the road* was empty.

Could a hen *crossing the road* delay you?



3. *As adverbs*

He pounded *on the door*.

*Out of sight* flew the wild geese.

Tom spoke *to warn us*.

*The snow being deep*, we took the trolley home.

4. *As verbs*

What *will happen* to him?

We *were told* that all was well.

Rob *has left* town.

They *have been expecting* us.

Where *shall we reside*?

You *had not been informed*?

5. *As independent elements*

She was, *without question*, angry. *As a matter of fact*, I left early.

## Exercise

List all phrases and tell how each phrase is used. In dealing with phrases used as parts of speech, as in dealing with single words, ask yourself, "What does the phrase *do* in the sentence in which it stands?"

1. First of all, a dog wearing a silver collar attracted the attention of my friend.

2. Our plan to reach Los Angeles within three days of Christmas had failed.

3. In a small canoe we paddled up the river by moonlight.

4. Neglecting your teeth may cause injury to your health.

5. Taking everything into consideration, I still don't feel optimistic about the results.

6. At sundown we shall have been here two hours.

7. In a few moments he will give us a clear explanation.

8. I regret being unable to accompany you on your trip.

## Exercise

Write or copy from your outside reading ten simple sentences illustrating the five uses of phrases. Underscore each phrase and tell how it is employed.

### Building Compound Sentences

**Elements of the Compound Sentence.** A compound sentence consists of two or more simple sentences related to each other in thought. As a member of a compound sentence, each simple sentence is called a *principal*, or *independent*, clause.

The relation between the clauses of a compound sentence may be indicated by the co-ordinating conjunctions *and*, *but*, *or*, *nor*, *for*, and by certain other words used as connectives, such as *else*, *however*, *moreover*, *yet*, *besides*, *whereas*, *likewise*, *hence*, *therefore*, *furthermore*, *otherwise*, *nevertheless*. A connective may be dispensed with if the relation between the clauses is clear without it and if the sentence is rightly punctuated.

She writes poetry, and her husband composes music.

A man may dream, but his dreams don't always come true.

Can I believe him, or must I look for further evidence?

Make a point of promptness; it pays in the end.

Such is the reward of vigilance; nevertheless, one must sometimes relax.

He not only objected; he filled the air with protestations.

### Exercise

Point out the clauses in each compound sentence. Indicate the connective if one is used. Observe closely the punctuation.

1. Such may be the case, but I can't believe it.
2. He prefers this type of paper; it takes the ink better.
3. We dislike liars; nor will we tolerate them.
4. Watch your steps on these stairs, and proceed carefully.
5. You took no pains; therefore, the failure is your own fault.
6. Shall we leave at seven, or should you prefer to stay?
7. The boy must be better, for the doctor has just gone.
8. Mother dislikes loud noises; besides, she is ill.
9. You could take a trolley, or you could wait for Uncle Lawrence's car.
10. Take pains to eat slowly; else you may be sorry.

### Exercise

In your reading find ten compound sentences. Copy them and bring them to class. In each sentence be prepared to point out the clauses and to indicate the connective, if one is used. Do not confuse compound sentences with simple sentences having compound predicates.

### Exercise

Write and bring to class ten original compound sentences. Be sure that the independent clauses are closely connected in thought. Use the proper connective, if you choose to use a connective, and punctuate each sentence correctly.

..

## Building Complex Sentences

**Elements of the Complex Sentence.** A complex sentence is a sentence that contains at least one clause that is used as a noun, as an adjective, or as an adverb. Such a clause is called a *subordinate*, or *dependent*, clause.

<i>What he means</i> is impossible to guess.	I'm not sure <i>who he is</i> .
Do you see <i>what he's doing</i> ?	Mother has faith in <i>what you say</i> .
My belief is <i>that you can do it</i> .	He was informed <i>that the man was here</i> .

Most complex sentences consist of one principal, or independent, clause and one or more subordinate, or dependent, clauses.

We will come <i>if we can</i> .	<i>Unless the sky falls</i> , I'll be here.
<i>When it rains</i> , it pours.	They <i>that mourn</i> shall be comforted.

In all the preceding sentences subordinate, or dependent, clauses are printed in italic type. Each clause is used as a part of speech.

In dealing with clauses used as parts of speech, as in dealing with single words, we should ask ourselves, "What does this clause *do* in the sentence in which it stands?"

**Clauses Used as Nouns.** The complex sentences that follow illustrate the chief uses of clauses as nouns. Each clause is italicized :

*What will happen* is clear. (Subject of a verb)

It is evident *what he wants*. (Subject of a verb. *What he wants* is evident. In the original sentence *It* is an expletive.)

He believes *what he says*. (Direct object of a verb)

They will provide *whoever asks for it* a good warm coat. (Indirect object of a verb)

I could judge by *what their answers were*. (Object of a preposition)

We told the truth, *that we were puzzled*. (In apposition)

My hope is *that we shall win*. (Predicate nominative)

Bad companions made him *what he is*. (Predicate objective)

He will charge us *what he wishes*. (Adverbial objective)

We were assured *that he would call for us*. (Direct retained object after a verb in the passive voice)

### Exercise

Point out all the noun clauses in the following sentences and tell the particular use of each clause :

1. It is in dispute why he did this.
2. Did you learn whether he passed in his examination?
3. Your baggage weighs exactly what I thought.
4. Promise me one thing, that you will return home early.
5. What the lecturer said interested all of us greatly.
6. I will lend whoever needs it the money to buy a good lunch and a dinner.
7. He had no idea of what was good for him.
8. My last word is that I will trust no thief.
9. Their belief in him has made him what he is.
10. I was asked where I spent my vacation.

---

Exercise

Write ten original complex sentences illustrating the various uses of clauses as nouns. Underscore each noun clause and tell its construction.

**Clauses Used as Adjectives.** The complex sentences that follow illustrate the two uses of clauses as adjectives:

1. *Essential, or restrictive, clauses.* A clause that modifies a noun or a pronoun by limiting, or restricting, its meaning and that is required to express the thought accurately is called an essential, or restrictive, clause. Essential clauses require no punctuation (see pages 406-407, No. 10).

The girl *who telephoned* was Myra.

The lake *where we went skating* is called Spy Pond.

Those *who lie* lose the respect of others.

Many birds *that he saw* were swallows.

In each of the preceding sentences the italicized clause cannot be omitted without changing the meaning of the sentence. The clause is therefore essential.

2. *Nonessential, or nonrestrictive, clauses.* A clause that modifies a noun or a pronoun but that is not required in the sentence is called a nonessential, or nonrestrictive, clause. Nonessential clauses must be set off by a comma or commas from the rest of the sentence (see pages 406-407, No. 10).

That boat, *which is moored in mid-stream*, belongs to Sam.

Our neighbor, *who is a Lithuanian*, makes wonderful cakes.

Glory, *which is the hero's crown*, soon becomes tinsel.

Sarah, *who is very nervous*, dropped her teacup.

Each italicized clause in the preceding sentences gives additional information, but it may be omitted without changing the meaning of the principal clause.

### Exercise

Point out all adjective clauses. Tell what word each clause modifies and explain whether the clause is essential or non-essential.

1. The ground whereon we stood trembled.
2. Our high-school building, which was erected in 1928, is a fire-proof structure.
3. He lacks the means wherewith he may clothe his family.
4. It is difficult to teach a cat, which is naturally active, any kind of athletic tricks.
5. The day when he returns will be a holiday.
6. The reason why we fail is usually that we lack a definite intention to win.
7. The foreman, whom everyone trusted, was never suspected.
8. Peggy showed us some presents that she had bought.

### Exercise

Write and bring to class five sentences containing essential adjective clauses and five sentences containing nonessential adjective clauses. Underscore each adjective clause. Punctuate correctly.

**Clauses Used as Adverbs.** The complex sentences that follow illustrate the chief uses of clauses as adverbs:

She smiles *when she talks*. (Time)

Let us live *where the sun always shines*. (Place)

He blinked *as if he were sleepy*. (Manner)

*If we should walk*, we might be too late. (Condition)

I left *because I was tired out*. (Cause)

We went to the country *in order that we might go skating*. (Purpose)

He turned so abruptly *that he lost his hat*. (Result)

Julia is just as much pleased *as we are*. (Degree or comparison)

It was easier *than we had anticipated*. (Degree or comparison)

*Although life is difficult*, it is worth while. (Concession)

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**Exercise**

In the following sentences point out all adverbial clauses and tell what relation each expresses :

1. We will deliver the package wherever you desire.
2. When she answered, she spoke as if she were angry.
3. Granted that I fail, the effort is worth while.
4. We can go, provided we take Laura with us.
5. Since youth is precious, do not squander it.
6. She appeared much stronger than I had expected.
7. We crossed when the water was very shallow.
8. We stood on a bench so that we could see the stage.
9. This generation can keep warmer than our fathers could.
10. Please wait for me until I have finished this letter.

**Exercise**

Write or copy from your outside reading ten sentences containing adverbial clauses. Underscore each adverbial clause and tell what relation it expresses.

**Exercise**

Point out all subordinate clauses and tell whether they are used as nouns, adjectives, or adverbs. Explain the construction of each noun clause. Indicate the word modified by each adjective clause and by each adverbial clause.

1. The accident occurred at a time when we least expected it.
2. When he came does not concern me in the slightest.
3. I am interested in when he left.
4. Jason, who was devoted to his master, would not admit the reporters.
5. Whither I go you cannot follow.
6. The truth is that I forgot to mail the letter.
7. Mr. Arnold Bennett said that most people cannot live on twenty-four hours a day.
8. He who steals my purse steals trash.

9. She waited so long to write that we became uneasy.
10. While she was reading "Comus," she fell asleep.
11. The Alps were higher than I had ever imagined.
12. He computed what he owed us.
13. A check-up showed us where we were at fault.
14. She looked at us so pleasantly that I felt encouraged.
15. The announcement that supplies had given out was refuted.

**Compound-Complex Sentences.** A compound-complex sentence consists of two or more principal clauses and one or more subordinate clauses. In other words, it is a compound sentence to which has been added at least one subordinate clause. In the following example the subordinate clauses are italicized :

*When I was a child,* we spent our vacations at the seashore ; but *since I've been older,* we spend them in the country.

We should avoid using long and involved compound-complex sentences. They are often heavy and cumbersome in style. Usually simple and complex sentences are preferable.

"

### *Conquering Sentence Enemies*

**Fragments of Sentences.** Phrases and subordinate clauses are, as we have seen, groups of words that serve as *parts* of sentences. When properly combined with other words, they help to express a thought, but they cannot be used alone and make sense. We should, therefore, carefully avoid writing a phrase or a subordinate clause as a sentence, for each is merely a fragment of a sentence.

#### **Exercise**

Tell whether each group of words that follows is a phrase, a subordinate clause, or a sentence. Write a sentence in which



you use correctly each phrase and each subordinate clause. Punctuate your sentences properly.

1. When we had eaten our lunch.
2. Not failure, but low aim, is crime.
3. Having nothing else to do.
4. That a wise man may be taught by a fool.
5. Repeatedly the old guide had warned them of the danger.
6. Some of us call it autumn, and others call it God.
7. Gazing from the dizzy height as if entranced.
8. Standing on tiptoe and reaching high with both hands.
9. In less time than it takes to tell of the adventure.
10. Since I had never tried to skate before.
11. In order to keep my appointment with him.
12. Whose place it will be difficult to fill.

**Split Sentences: the Period Fault.** When we divide a single sentence into two parts and write the parts as two sentences, we make what is called a split sentence. Usually the second part is only a fragment that has been carelessly separated from the rest of the sentence, as the following examples show:

*Single sentence:* We rode away, hoping that we should be able to return soon.

*Split sentence:* We rode away. Hoping that we should be able to return soon.

*Single sentence:* It took us only twenty minutes to get there, for the roads are excellent.

*Split sentence:* It took us only twenty minutes to get there. For the roads are excellent.

*Single sentence:* Our friend proposed that we should climb the mountain, and that we should carry the lunch in our knapsacks.

*Split sentence:* Our friend proposed that we should climb the mountain. And that we should carry the lunch in our knapsacks.

This error in sentence structure is sometimes called the period fault.

**Run-on Sentences: the Comma Fault.** When we write two or more distinct sentences as one sentence, merely separating them by a comma, we make a run-on sentence.

*Two sentences:* Tomorrow we are starting for Florida. We have already purchased our tickets.

*Run-on sentence:* Tomorrow we are starting for Florida, we have already purchased our tickets.

*Two sentences:* We enjoy cooking our meals out-of-doors. Everything tastes so much better.

*Run-on sentence:* We enjoy cooking our meals out-of-doors, everything tastes so much better.

This error in sentence structure is sometimes called the *comma fault* or *comma blunder*.

Fragments of sentences, split sentences, and run-on sentences are all serious enemies that we should do our best to overcome and avoid. Those of us who make any of these mistakes in writing show that we do not really *know* what a sentence is.

### Exercise

Indicate which of the following are split sentences and which are run-on sentences. Write a correct version of each.

1. Toby has excellent manners, I trained him when he was a kitten, not even the smell of fish makes him forget to be polite.

2. As night approached, I became uneasy. Because father had promised to return before six o'clock.

3. The manager of our ranch telephoned that bandits had crossed the border. And that they had killed one of the rangers.

4. I cannot understand the luck that some people have, Jim won an automobile, and now his uncle has made a fortune in oil.

5. Many people thought that our cook was a spy. We did not believe them, as he was honest and truthful.

6. The sky became very dark. Because a large cloud had suddenly obscured the sun.

## UNIT 22

### BUILDING MORE EFFECTIVE SENTENCES

“

**What an Effective Sentence Is.** In the preceding unit we learned something about making sentences that are *correct*. We gained a better understanding of the grammatical structure of simple, compound, and complex sentences. We studied the principal ways in which words, phrases, and clauses function as elements of sentences. We had some practice in recognizing the uses of these elements and in putting them together properly to form correct sentences of our own.

But not every *correct* sentence is necessarily an *effective* sentence. In addition to being correct, an effective sentence must contain one and only one thought unit. It must be unmistakably clear in expression. It must be so constructed that it emphasizes the right idea. It should be pleasing in sound. In other words, an effective sentence is unified, it is coherent, it is emphatic, and it is euphonious.

**Loose, Periodic, and Balanced Sentences.** Before we enter upon the activities of this unit, let us get acquainted with three other sentence patterns that we need to understand.

1. A *loose sentence* is one that may be brought to a grammatical close at one or more points before the end is reached.

They gave up the idea | of proving him guilty, | because it was more difficult than they had thought.

Jane likes to linger | in the water, | when she takes her daily swim | at four o'clock.

2. A *periodic sentence* is one that does not make complete sense until the end is reached.

When day dawned, the rain having stopped; we decided to take to the trail.

Since there was no question of time, she said she would not hurry.

3. A *balanced sentence* is one in which the parts are alike in structure.

Speak good of everyone; speak evil of none.

Speech is silver, but silence is golden.

Edmund has learned to mind his own business; Henry is always meddling in the affairs of others.

### Exercise

Copy from your reading five loose sentences and five periodic sentences. See how many of the loose sentences you can change to periodic, and how many of the periodic sentences you can change to loose.

Find or make three balanced sentences and bring them to class.

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### Building Unified Sentences

**Unity in the Sentence.** The word *unity* means "oneness" or "completeness." To satisfy the requirement of unity, we should express in each sentence one and only one thought. Furthermore, we should present the thought from only one point of view.

**Ways of Securing Unity.** The rules and illustrations that follow will show us how to build unified sentences:

1. *Be sure that what you write for a sentence is a sentence, not a clause or a phrase.*

*Unified:* I left home when I was a boy.

*Wrong:* I left home. When I was a boy.

*Unified:* Paul took the spaniel, but he left the collie at home.

*Wrong:* Paul took the spaniel. But he left the collie at home.

*Unified:* I've never felt right since I wrenched my arm.

*Wrong:* I've never felt right. Since I wrenched my arm.

2. *If what you have to say is a single thought, say it in one sentence, not in two or three.*

*Unified:* The chairs were wet because we left them out.

*Poor:* The chairs were wet. We left them out.

*Unified:* I cooked the chops that I took home.

*Poor:* I took home some chops. I cooked them.

3. *Two or more thoughts that are not closely related require separate sentences.*

*Right:* Last Christmas was snowy. For dinner we had roast duck.

*Wrong:* Last Christmas was snowy, for dinner we had roast duck.

*Right:* Laura jumped on her bicycle and rode quickly away toward the country. She stopped at noon to eat her lunch by the side of a brook.

*Wrong:* Laura jumped on her bicycle, and rode quickly away toward the country, and stopped at noon to eat her lunch, and ate it by the brook. (In this sloppy sentence several thoughts that are not very closely related have been carelessly strung-together.)

4. *Use the right connecting word or words between the parts of a sentence.*

*Right:* I wanted my horse to canter, *but* he would not go over a walk.

*Wrong:* I wanted my horse to canter, and he would not go over a walk.

*Right:* *Though* I do not care for pears, I like apples.

*Wrong:* While I do not care for pears, I like apples.

*Right:* *Since* I was going for a walk, I ate heartily.

*Wrong:* When I was going for a walk, I ate heartily.

5. *Try to maintain a single point of view.* A long sentence consisting of several co-ordinate clauses, each having a different subject from the rest, usually confuses the reader by obscuring the main thought. Examine closely the following illustration:

*Unified:* Before the carriage drove up and the band began to play, our *mother* had given us so many instructions to mind our manners that we dared not move. (One principal clause with one subject. Observe that this is a complex periodic sentence.)

*Confusing:* Many *instructions* had been given us, and the *carriage* was going to drive up, and then the *band* would play, and *we* dared not move, and our *mother* told us to mind our manners. (Five co-ordinate clauses with five subjects)

6. *Make your sentences unified by giving subordinate expression to subordinate thoughts.*

*Unified:* Having risen early, we were hungry and ordered our breakfast at seven o'clock. (Simple sentence)

*Unified:* We were hungry and ordered our breakfast at seven o'clock after rising early. (Simple sentence)

*Unified:* Because we had risen early, we were so hungry that we ordered our breakfast at seven o'clock. (Complex sentence)

*Faulty:* We rose early, and we were hungry, and so ordered our breakfast at seven o'clock.

*Unified:* With the long pole that he gave me, I poked in the river, but I couldn't find the ball. It had filled with water and had sunk out of sight. (Two unified sentences)

*Faulty:* He gave me a long pole, and I poked in the river, and I couldn't find the ball, and it had filled with water and had sunk out of sight.

**Warning.** Use as few compound sentences as possible. Clear thinking and practice will almost always enable you to express your thoughts more effectively in simple and in complex sentences. Never allow yourself to write stringy compound sentences. Try to avoid using them even in your conversation and in your talks.

### Exercise

Review the last exercise in Unit 21 (p. 294). Tell the rule for unity that is violated by each split sentence and by each run-on sentence. Give a unified version of each.

### Exercise

Tell how unity is violated in the sentences that follow. Write a unified version of each sentence.

1. Somebody had provided native fruits, and we had many other delicacies.
2. These birds fly swiftly and mostly by day, and their food consists of seeds and berries and small shellfish.
3. I asked him how I could reach the park, and he could not tell me.
4. Everybody made a rush for the small cold-drink stand, and the proprietor soon sold out his entire stock.
5. His past life was investigated, and he was allowed to become a member of the order.
6. I could hear the sound of motors humming far up in the night sky, and they made me feel uncomfortable.
7. His father was indolent, he let the boy do as he pleased.
8. The shore of this island was rocky, and after a time we found a place suitable for landing.
9. The people of this island are lazy, and they steal all they can, and the state takes no care of them whatever.
10. Correct speech is important in the routine of daily life, and everyone should try to speak well.
11. While he is insane, he appears harmless.
12. In the winter we live in the city. While in the summer we go to the country.
13. I read the book hurriedly, the latter part of which did not interest me at all.
14. Grouped around him sat the fair maidens, and below in the arena all was made ready for the sport.
15. There were aircraft of all kinds round us, and I enjoyed watching them.
16. We reached home at nine o'clock. Saving three hours by making the trip in an automobile.
17. My aunt enjoys playing with children, but she is very old.
18. My uncle left home when I was three years old. But I do not remember him.

### Building Coherent Sentences

**Coherence in the Sentence.** The word *coherence*, as applied to sentence structure, means the close and proper relationship of the elements that compose the sentence. To satisfy the requirement of coherence, we must so construct each sentence that its meaning is instantly and unmistakably clear. We do this by arranging the parts in the right order and by showing the exact relationship between them.

**Ways of Securing Coherence.** Here are some rules and illustrations to guide us in building coherent sentences:

1. *Make unmistakably clear the reference of all pronouns.* Unless each pronoun has an antecedent and refers to the right antecedent, the meaning of the sentence is confusing.

a. *Make each personal pronoun refer to a single antecedent.*

*Coherent:* Grace said to her friend, "You are afraid."

*Coherent:* Grace said to her friend, "I am afraid."

*Confusing:* Grace told her friend that *she* was afraid.

*Coherent:* Joe laughed when he met Bob.

*Coherent:* Bob laughed when he met Joe.

*Confusing:* When Joe met Bob, *he* laughed.

*Confusing:* When Bob met Joe, *he* laughed.

b. *Be sure that each pronoun has a definitely expressed antecedent.*

*Coherent:* If you come berrying, you may have half the berries.

*Faulty:* If you come berrying, you may have half of *them*.

*Coherent:* It is fine walking on the board-walk.

*Coherent:* The walking on the board-walk is fine.

*Faulty:* Along the board-walk *it* is fine.

*Coherent:* The book tells about the customs of the Malays.

*Faulty:* *It* tells in the book about the customs of the Malays.

*Coherent:* In cold countries the people eat more meat.

*Faulty:* In cold countries *they* eat more meat.



2. *Make unmistakably clear the reference of possessive adjectives.*

*Coherent:* Mr. Gates said to the workman, "Your ideas are good."

*Coherent:* Mr. Gates said to the workman, "My ideas are good."

*Faulty:* Mr. Gates told the workman that *his* ideas were good.

3. *Watch closely the reference of participles, gerunds, and infinitives.* Like pronouns and possessive adjectives, participles, gerunds, and infinitives require a word to which they can properly refer.

*a. Reference of participles*

*Coherent:* Singing off the key, *she* was jeered at by her friends.

*Faulty:* Singing off the key, her friends jeered at her.

*Coherent:* She won a medal by studying hard.

*Faulty:* She studied hard, thus winning a medal.

*b. Reference of gerunds*

*Coherent:* By explaining our plans *we* make our course clear.

*Faulty:* By explaining our plans our course is made clear.

*Coherent:* In dieting *we* eat less sugar.

*Faulty:* In dieting less sugar is eaten.

*c. Reference of infinitives*

*Coherent:* To raise bees, *you* need patience.

*Faulty:* To raise bees, patience is required.

*Coherent:* To become a woodchopper, *we* need strong muscles.

*Faulty:* To become a woodchopper, strong muscles are required.

4. *Put each modifier where the word or words that it modifies will be unmistakable.*

*a. Give special attention to the placing of only, not, almost, and nearly.* Observe the changes in meaning that result from shifting the position of these words in the sentences that follow:

Everyone is <i>not</i> careless.	She <i>nearly</i> walked a mile.
<i>Not</i> everyone is careless.	She walked <i>nearly</i> a mile.
The baby does <i>not</i> seem to be cold.	This is the best work he <i>almost</i> ever did.
The baby seems <i>not</i> to be cold.	This is <i>almost</i> the best work he ever did.
Only I saw him speak to her.	
I saw <i>only</i> him speak to her.	
I saw him <i>only</i> speak to her.	
I saw him speak to her <i>only</i> .	

b. Place modifying phrases and clauses as near as possible to the words that they are intended to modify.

*Coherent*: We sat on the front porch watching the parade.

*Faulty*: We sat watching the parade on the front porch.

*Coherent*: I'll notify you by air mail if we win.

*Faulty*: I'll notify you if we win by air mail.

*Coherent*: In his car he had a first-aid kit, which we used.

*Faulty*: He had a first-aid kit in his car, which we used.

*Coherent*: I know a man with a wooden leg who drives a car.

*Faulty*: I know a man who drives a car with a wooden leg.

c. Place a modifier in such a position in the sentence that what it modifies is at once evident. Sometimes a modifier is, through carelessness, so placed in the sentence that it may be construed either with what precedes or with what follows. This arrangement is called the *squinting construction*.

*Coherent*: The fact that he limps shows that he *undoubtedly* was hurt.

*Faulty*: The fact that he limps *undoubtedly* shows that he was hurt.

*Coherent*: Don't fail to write legibly *when you take your examination*.

*Faulty*: Don't fail *when you take your examination* to write legibly.

*d. Place a modifier where it does not separate the parts of an infinitive. (In other words, avoid splitting an infinitive.)*

*Coherent:* She begged us *not* to be inconsiderate.

*Faulty:* She begged us to *not* be inconsiderate.

*5. Make sentence elements that are parallel in thought parallel in grammatical expression.*

*a. Place correlative connectives (such as both . . . and, either . . . or, neither . . . nor, not only . . . but also, on the one hand . . . on the other hand) where they will connect words or expressions of the same kind grammatically.*

*Coherent:* Peter is *both* my cousin *and* hers.

*Wrong:* Peter *both* is my cousin *and* hers.

*Coherent:* The eggs are *not only* good *but* cheap.

*Coherent:* The eggs *not only* are good, *but* they are cheap.

*Wrong:* The eggs *not only* are good *but* cheap.

*b. Be sure that sentence elements that you co-ordinate are of the same kind grammatically.*

*Coherent:* He spoke *slowly and carefully*.

*Wrong:* He spoke *slowly and with care*.

*Coherent:* Randolph pretends to be rough and to delight in it. ;

*Wrong:* Randolph pretends to be rough and that he delights in it.

*Coherent:* I asked her to visit us and to bring her dog.

*Coherent:* I asked if she would visit us and if she would bring her dog.

*Wrong:* I asked her to visit us and if she would bring her dog.

*c. Try to keep the same subject and voice within the sentence.*

*Coherent:* Henry read the book, and he was pleased with it.

*Coherent:* Henry read the book and was pleased with it.

*Faulty:* Henry read the book, and it gave him pleasure.

*Coherent:* Jane heard a growling and was very much frightened.

*Faulty:* A growling was heard, and Jane was very much frightened.

6. *Give every sentence a definite subject.* Avoid using as a subject an indefinite phrase or a clause introduced by *because*.

*Coherent:* The loss of your watch is no excuse for tardiness.

*Faulty:* Losing your watch is no excuse for tardiness.

*Coherent:* The fact that she blushes easily made her nervous.

*Coherent:* She became nervous because she blushes easily. (The clause introduced by *because* is here correctly used as an adverbial modifier.)

*Faulty:* Because she blushes easily made her nervous.

7. *Avoid using as a predicate nominative a clause introduced by when, where, why, how, or because.*

*Coherent:* She is pale because she sleeps badly.

*Coherent:* The fact that she sleeps badly makes her pale.

*Faulty:* Sleeping badly is why she is pale.

*Coherent:* The trouble began because they called each other names.

*Faulty:* Calling each other names was how the trouble began.

*Coherent:* The accident happened because he was driving too fast.

*Faulty:* Driving his car too fast was why the accident happened.

*Coherent:* Lawrence, the village in the hills, is the place where he was born.

*Coherent:* He was born in Lawrence, the village in the hills.

*Faulty:* Lawrence, the village in the hills, is where he was born.

*Coherent:* The reason we didn't go was that it rained.

*Faulty:* The reason we didn't go was because it rained.

### Exercise

Explain the violation of coherence in each of the following sentences. Write a coherent version of each sentence. Whenever it is possible, write two or more coherent versions.

1. Having shown him his bedroom, he retired.

2. Being so hot is why we had to go into the house.

3. It was some time before he could get into the regular track of gossip, nor could the strange events be comprehended by him.

4. The children promised to be careful and that they would come home early.

5. We accepted Carter's promise in good faith and believing him to be honest.

6. I received your letter, but the package that you mentioned has not been received.

7. We attended the game, but not expecting that our team would be defeated.

8. The engines became overheated, and after talking the matter over they decided to camp where they were.

9. All books are not worth reading.

10. Grandfather is very active for his years, and very proud of it.

11. Two persons were only saved by sliding down a conductor pipe.

12. Glancing out of the window of my study, an unusual sight attracted my attention.

13. Being the youngest child, mother hated to see me leave home.

14. My watch is either fast or your clock is slow.

15. You look as if you were frightened in that picture.

16. Uncle David telephoned Mr. Joyce that his sheep were in his pasture.

“

### *Building Emphatic Sentences*

**Emphasis in the Sentence.** The word *emphasis* means “stress.” To satisfy the requirement of emphasis, we must so construct each sentence that the main idea or ideas will stand out prominently. In speaking, most of us naturally emphasize the right words, but in writing we must guide the reader in finding the important words.

**Ways of Securing Emphasis.** A few rules and illustrations will show us how to build sentences that forcefully express the main thought.

1. *Place in emphatic positions words to be stressed.* These positions are the beginning and the end of the sentence. Put *within* the sentence less important essential words.

*Emphatic:* A letter of recommendation, I imagine, is what you would like.

*Weak:* What you would like is a letter of recommendation, I imagine.

*Emphatic:* To the best of my knowledge, Mary is a thoroughly responsible person.

*Weak:* Mary is a thoroughly responsible person to the best of my knowledge.

2. *Transpose a word out of its natural order to give it strong emphasis.*

*Emphatic:* Never was a play more skillfully executed.

*Weak:* A play was never more skillfully executed.

*Emphatic:* "Hold fast!" cried the sailor, as he helped us up the ladder.

*Weak:* The sailor cried, "Hold fast!" as he helped us up the ladder.

3. *Make the main thought of the sentence stand out prominently by expressing it in a principal clause.*

*Emphatic:* He made grandmother jump by dropping his cup.

*Weak:* He dropped his cup, making grandmother jump.

*Emphatic:* While I was riding my bicycle a wheel came off.

*Weak:* I was riding my bicycle, and a wheel came off.

4. *Make use of contrast.* Stress words that express opposite ideas by using parallel construction. Study closely the sentences that follow:

"Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote." — WEBSTER

"Better beans and bacon in peace than cakes and ale in fear."

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5. *Use the balanced sentence when it is appropriate.*

Jane washes the dishes; I dry them.

I like a hot bath; but I hate a tepid one.

Some men are born wealthy; others attain wealth by hard work.

6. *Employ climax in arranging words, phrases, or clauses in a series.*

Be strong, be brave, be true.

She was everything to me: partner, friend, and inspiration.

The full moon rose, grew brighter, sailed aloft, and lighted all Heaven.

Social position, friends, reputation, life itself, had no longer any attraction for him.

The flood swept away his automobile, his house, and his family.

7. *Practice using periodic sentences.* Since this type of sentence holds the main thought in suspense until the end is reached, it is, by its structure, emphatic.

*Periodic and emphatic:* Though day after day continued fine, the ship lingered in the narrows.

*Loose and unemphatic:* The ship lingered in the narrows though day after day continued fine.

*Periodic and emphatic:* While the men were busily making their plans and the four guides were preparing the dinner, I caught three fish.

*Loose and unemphatic:* I caught three fish while the men were busily making their plans and the four guides were preparing the dinner.

8. *Be economical in your use of words.* Train yourself to make each sentence as concise as clearness will permit.

*Emphatic:* Her ways are irritating.

*Wordy:* She has ways about her that are irritating.

*Emphatic:* Grace and I each gave a tea.

*Wordy:* Grace gave a tea, and I followed her example.

*Emphatic:* Raymond cheered as the team scored a goal.

*Wordy:* Raymond opened his mouth and shouted when he saw that the team had been fortunate enough to score a goal against its opponents.

9. *Use, as much as possible, personal subjects and verbs in the active voice.* Impersonal subjects and verbs in the passive voice are usually unemphatic.

*Emphatic:* She dragged her dog away by his leash.

*Weak:* The dog was dragged away by her by his leash.

*Emphatic:* Several scientists observed the comet.

*Weak:* The comet had been observed by several scientists.

### Exercise

Show in what respect each of the following sentences is lacking in emphasis, and write a more emphatic version of each:

1. In this remote and secluded town she lived apart and unknown for some time.

2. A man was killed by the driver of an automobile while crossing the street yesterday.

3. He saw before him ruin, defeat, disaster, and broken health.

4. Summer is warm, but extremely pleasant; whereas winter brings dark, gloomy days and bitter cold.

5. While the storm was raging, a tree was struck by a bolt of lightning, which was the only flash seen during the storm, and which looked like a ball of fire.

6. The book was expensive, so I could not buy it.

7. He seems to enjoy the universal esteem of all men.

8. It is a great privilege to assemble and meet together.

9. While the thief looted the house, the family slept.

10. The gate is wide and the way is broad that leads to destruction.

11. Insects, men, beasts, all are creatures of God's hand.

12. It was once believed that men reach their decisions by reasoning and that decisions are made by women through intuition.



13. Some people seem to think that civilization is a curse, which is not true at all.
14. He gazed longingly at the bowl of fruit.
15. A preposition is an unemphatic word to end a sentence with.
16. She is a poor widow woman without any money or property.
17. I was told by the manager that the seats were reserved.
18. Be that as it may, you should have refused to remain, since you knew what inconvenience you were causing.

"

### *Building Euphonious Sentences*

**Euphony in the Sentence.** The word *euphonious* means "sounding well." To build sentences that are euphonious, we should so construct them that they are pleasing in sound and flow smoothly. But in achieving euphony we should be careful not to violate the requirements of unity, coherence, or emphasis.

**Ways of Making Sentences Euphonious.** Here are some rules and illustrations that will show us how to build sentences that are pleasing in sound and easy to speak.

1. *Test your sentences by ear, substituting variations in sound for unpleasant repetition.*

*Euphonious:* The day was overcast, and I heard mother remark that my sister could not play out-of-doors.

*Poor:* The day was rather gray, and I heard mother say my sister could not go out-of-doors to play.

*Euphonious:* Education is of first importance in every civilized country.

*Poor:* On education depends the civilization of every nation.

2. *Test your sentences by ear for unpleasant combinations of sound. Substitute easy and pleasant combinations for those that are difficult and harsh.*

*Euphonious*: It seemed that never had they beheld scenes like those.

*Poor*: It seemed that they had never seen such scenes.

*Euphonious*: "War's influence is brutalizing," he said, with a strange look.

*Poor*: "War's influence is brutalizing," he said, scrutinizing us with an inscrutable look.

*3. Prose sentences should be free of rhyme.*

*Euphonious*: He was suffering, he told me, from a cold in his head.

*Poor*: He was suffering, he said, from a cold in his head.

*Euphonious*: Since I slept hardly a wink, I found it hard to concentrate.

*Poor*: Since I slept hardly a wink, I found it hard to think.

*4. Try to build sentences that flow smoothly when they are spoken or read aloud. Avoid clumsy or awkward arrangement of parts.*

*Euphonious*: The four dollars that we collected from the boys supplemented our funds.

*Clumsy*: We collected four dollars from the boys, thus supplementing our funds.

*Euphonious*: Since the luncheon hour had passed, we were too late to get anything to eat.

*Awkward*: The luncheon hour having passed, it was too late for us to get anything to eat.

*Euphonious*: Since our car made only forty miles an hour, we did not get there on time.

*Awkward*: Our car only making forty miles an hour, we did not get there on time.

*Euphonious*: The Robertsons' vacation was spoiled because their camp was entered by thieves.

*Euphonious*: Since their camp was entered by thieves, the Robertsons' vacation was spoiled.

*Awkward*: Their camp being entered by thieves, the Robertsons' vacation was spoiled.

### Exercise

Tell why each of the following sentences lacks euphony, and write a euphonious version of each :

1. Did you ever see such a series of sibilant sounds!
2. In India innocent infants are thrown into the Ganges.
3. Billy ran away, but he could not stay.
4. One cannot imagine what a monotonous being one becomes if one is forced to associate constantly with oneself.
5. Their automobile being out of order, our neighbors couldn't start today.
6. The superfluity and profusion of his allusions is confusing.
7. Barbara graduated last year, she being then seventeen years old.
8. I will sign the petition on one condition.
9. The land behind the barn slopes toward the river, thus making a poor badminton court.
10. The moment the movement is mastered, the fingers take care of the rest.

### General Exercise

In the following exercise try to find all errors in unity, in coherence, in emphasis, and in euphony. In some instances you will discover that more than one requirement of effective sentence composition is violated. Write a single-sentence version of each sentence or group of sentences that will be correct and effective, according to the rules and principles that you have studied in this unit and in the unit preceding it. At the end of each corrected sentence indicate, in parentheses, the requirement or requirements violated in the original.

1. Mr. Carey shot a burglar as he was entering his house.
2. You may either spend the summer at Colorado Springs or Los Angeles.
3. He was kind to his family where some fathers were not.
4. One day when camping it had been threatening rain.

5. We occasionally saw a straw hat here and there.
6. The old veteran was delighted by a visit from his two twin granddaughters.
7. He is a man of truth and veracity.
8. Brother and I feared that mother would never recover her health again.
9. When we came along the road, we came to a field where a pleasant-faced peasant was making hay.
10. The leaves of plants radiate the heat which comes to them from the sun with great rapidity.
11. They urged me to go and that I should not worry about their safety.
12. Do you suppose she would accept this rose?
13. A good recitation is when the person states his ideas clearly and intelligently.
14. Our team won the meet, but it surprised everybody.
15. When I lived on the farm, I was a boy.
16. Winding the rope around his body many times is how we captured the thief.
17. When morning came, he felt the same.
18. I not only wasted a considerable amount of time, but money also.
19. Aunt Helen saw me coming home in the mirror.
20. Having landed in New York, Mrs. Nelson went to meet her husband.
21. Mr. Nelson is a lawyer, and who has been very successful in his practice.
22. As a clerk, Sims was honest, accurate, prompt, and neat.
23. Mother wrote Aunt Eleanor that Marion was going to visit her.
24. They were advised to take a lunch with them, which they did.
25. A trout can catch a minnow while it is swimming.
26. I slept till eight o'clock and I tried to get some breakfast, and so I was late at class.
27. The physician came, relieving the patient as soon as he arrived.
28. Tom told Bob that his answer to the problem was wrong.
29. Many persons can only speak one language.

- 
30. The reason we cannot run faster is because our legs are short.
31. Seeing that the horse was lame, we changed to another carriage.
32. His native land is where a person is born.
33. Not realizing the danger was why I took the risk.
34. My chum told me a good book to read on my way home from school.
35. All of us were so hungry that we could eat anything, including our guide.
36. Having left in a hurry, our lunches were forgotten.
37. We removed the shells from the oysters and ate them.
38. Helen packed the new dress in a suitcase that she intended to wear.
39. The prices paid prevent producers from making any profit from their produce.
40. He is a reckless driver and is always taking risks that endanger the lives of people who ride with him as well as other motorists and pedestrians.

## UNIT 23

### IMPROVING OUR SENTENCE CRAFTSMANSHIP

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**Making Our Sentences Fit Our Thoughts.** When we study isolated sentences in exercises and "make to order" individual sentences in applying rules, we are merely practicing our scales. Important as such practice is, we should not consider it an end in itself. We should regard it, rather, as the means of training ourselves to write groups of related sentences that successfully convey our thoughts to readers.

In all our writing the essential thing is to say *effectively* what we want to say. We cannot do this simply by following rules. Obviously, our *purpose in writing* and the *nature of our thoughts* must guide us in choosing words, in constructing each sentence, and in selecting sentence patterns. To accomplish our purpose and to present clearly and attractively what we wish to say, we must make our sentences fit our thoughts. In writing our first draft we are not always able to do this satisfactorily. But in revising what we have written we can, in many instances, make our sentences fit our thoughts more neatly and becomingly by applying what we have learned in practicing our scales.

**Improving Our Sentence Style.** There are many ways of expressing most thoughts, but there is usually only one *best* way. To the extent that we discover and employ this *best* way, either in making or in remaking each sentence, we improve our sentence style.

Here are a few practical suggestions to guide us in building each sentence to fit our thought and purpose :

1. Have clearly in mind precisely what you want to say. Good sentences require straight thinking.

2. Choose exact, expressive words: words that are alive and forceful; words that not only suggest action but indicate how

it is performed; words that appeal to the senses, flash pictures, arouse memories.

3. Try several different arrangements in devising the sentence that best fits your thought. Oftentimes transposing a part or parts out of the natural order of subject, predicate verb, object, and modifiers will result in a better fit and more effective expression.

4. Experiment with various sentence patterns as a means of discovering the *best* way to express your thought. As you examine each sentence in revising what you have written, ask yourself, for example, which form of sentence would be better: simple or complex? compound or complex? compound or simple with a compound predicate? loose or periodic? declarative or interrogative? declarative or exclamatory? Answer such questions by recasting your sentence in different forms.

5. Cultivate a direct, economical style. Avoid needless repetition of words or ideas. Be economical of adjective and adverbial modifiers by employing specific nouns and verbs. Try reducing subordinate clauses to phrases or single words. Be suspicious of easily made compound sentences. Very often the simple or the complex form will prove more effective.

6. See that each sentence is grammatically correct and that it satisfies the requirements of unity, coherence, emphasis, and euphony.

If we regularly make sensible use of these suggestions in revising and improving our sentences, we shall gradually acquire a better sentence style in writing our first draft.

### Exercise

Criticize and rewrite each of the following sentences, retaining the thought but expressing it more effectively. Improve the choice of words wherever you can. Experiment with different sentence arrangements and patterns. Submit a neat final copy of all your versions of each sentence, placing first in each group the one that you consider best.

1. We are constantly learning from the experiences of other people every day.
2. We must foster in every possible way the growth of world understanding if we are to prevent wars.
3. The people who constituted the masses were slaves in most of the great civilizations of the past.
4. Success stimulates and encourages a person, but he is discouraged by failure.
5. It is no evidence that a medicine that is widely advertised over the radio has any value whatever.
6. Mining is a dangerous occupation, even by improved modern methods, and miners are in danger and risk their lives every day.
7. Some people go to see quack doctors and get their advice and buy their remedies, but they are unwise.
8. Pretty girls usually have a poor capacity for learning and girls who lack beauty are more intelligent and learn faster some people believe.
9. Motion pictures can be improved and made of higher quality, and no one doubts it, not even the producers themselves.
10. Small independent stores have lost a great deal of their former trade, and that is because of the rapid growth of chain stores in recent years.

### Exercise

Copy from your school paper, a newspaper, or a magazine ten sentences that you think fail to express effectively the writer's thought. Criticize and rewrite each sentence according to the directions given in the preceding exercise. Submit to your teacher the original sentences and your revised versions.

**Improving Our Paragraph Style.** Let us suppose that we have written a paragraph. In choice of words and arrangement we have made each sentence fit the thought. But when we read aloud what we have written or hear it read, it sounds monotonous. We discover also that, though we have composed a group of sentences all dealing with the topic, there is no teamwork among them; the total effect is not that of a really good para-



graph. What is wrong? There are probably two main faults. First, we have made all our sentences about the same length and have used one sentence pattern almost exclusively; secondly, we have not shown clearly the relationship of one sentence to another.

If we apply intelligently the suggestions that follow, we can improve our paragraph style:

1. Vary the length of your sentences. Too many short sentences tend to make your paragraph choppy and disconcerting. Too many long sentences are likely to render it heavy and hard to read.

2. Avoid monotony in sentence arrangement. Employ both the natural and the transposed order in writing simple and complex sentences. Place adverbial phrases and clauses at the beginning of some of your sentences, instead of always at the end. Tuck in neatly within the sentence explanatory words, phrases, and clauses.

3. Seek, as a rule, variety in sentence patterns. In most instances a skillful blending of simple, compound, and complex sentences, of declarative, interrogative, and exclamatory sentences, and of loose, periodic, and balanced sentences produces a more effective paragraph style.

4. Give your readers the guidance that they expect and demand by using transitional words and other transitional devices to show the relationship between the sentences of your paragraph.

Here are three exercises that will enable us to observe how certain writers apply these suggestions in building their sentences and in securing sentence variety in their paragraphs.

### Exercise

Choose in Unit 10, "Good Paragraphs," pp. 115-124, five specimen paragraphs that you consider effectively written. Analyze each selection in the following manner: Assign to each sentence in the paragraph a number, in the order in which the

sentence occurs, and write these numbers on a sheet of theme paper. Then indicate the pattern of each sentence by writing opposite its number the appropriate abbreviations listed below.

*s.* = simple

*cp.* = compound

*cx.* = complex

*cp.-cx.* = compound-complex

*l.* = loose

*p.* = periodic

*b.* = balanced

*d.* = declarative

*i.* = interrogative

*e.* = exclamatory

EXAMPLE. Here is the analysis of the first paragraph of this section (pp. 316-317) to illustrate the procedure. Refer to the paragraph as you study this example.

(1) *cx.p.d.* (2) *s.p.d.* (3) *cx.p.d.* (4) *cp.-cx.l.d.* (5) *s.p.i.* (6) *s.p.d.* (7) *cp.l.d.*

When you have completed the analysis of each paragraph, answer these questions:

1. How many sentences are arranged in the natural order?
2. How many simple or complex sentences begin with phrases (prepositional, participial, gerund, infinitive, absolute)?
3. How many complex sentences begin with adverbial clauses?
4. What transitional words and other transitional devices show the relationship of one sentence to another?

### Exercise

From your other textbooks or from your outside reading select for analysis five good paragraphs containing from six to twenty sentences each. Choose your specimens from at least two different authors. Analyze each selection according to the directions given in the preceding exercise.

### Exercise

Analyze the sentences and paragraphs in the following selection according to the directions that you have used in the two preceding exercises:

Nature is, above all, an inventor. Her specialty is tools and machinery. She is full of just such shrewd devices as are produced by the American inventors, with their patented features, their fine "talking points" and their quick-selling gadgets.

In inventing a bird, for instance, Nature was confronted with a fine little problem. How was she to make a roosting bird which could tuck its head under its wing and go sound asleep for the night without danger of falling off its perch?

This problem was conquered by attaching to the cords which operate the toes an extremely long tendon — one which runs nearly the whole length of the leg and broadens into a muscle situated high up on the front of the thigh. The tendon passes over the knees in front, runs in a spiral direction round the bone of the lower leg, and then passes over the heel behind. As a result of this rigging over opposed joints, the bending of the leg serves to put the muscle and tendon on the stretch, and the weight of the bird in settling down to sleep causes them to pull the toe tendons and draw the toes together. Thus the bird is clamped automatically to the perch.

It is because of this stringing of the long tendon that a hen always brings her toes together every time she raises a foot in walking. She cannot help it; and neither can any bird that is similarly equipped with Nature's patent Roosting Clamp. — STEWART

**Examining Our Own Sentences and Paragraphs.** Thus far we have devoted our efforts to studying *other people's* sentences and paragraphs. They have served to illustrate important rules and principles. They have afforded us practice in criticism and in analysis. Now let us turn our attention to criticizing and analyzing some of our own sentences and paragraphs.

### Exercise

Select from themes and reports that you have previously written in assignments in English or in other subjects ten paragraphs for analysis. Follow the directions given in the exercise on pages 317-318. Record your findings and report them to the class.

### Exercise

Revise and rewrite at least three of the paragraphs that you examined in the preceding exercise. Do all that you can to improve the style of your sentences and paragraphs. Submit a copy of each paragraph in its original form and in the remade form.

**Making Personal Use of Sentence Craftsmanship.** How can we best apply sentence craftsmanship in our own writing? The most sensible procedure is set forth in the following four steps:

*Step 1.* Think out clearly what you want to say. If you are to write more than a single short paragraph, jot down brief notes and make a simple outline. Do not begin to write before you have taken time to think and to plan. Clear thinking must precede and accompany good writing.

*Step 2.* Write naturally, freely, and rapidly. Keep your mind focused on saying what you want to say. Make the best sentences that you can, but do not be too much concerned about rules, principles, and sentence patterns. The most important thing in producing your first draft is to express your thoughts as clearly as possible with all the vigor and originality at your command.

*Step 3.* When you have completed your first draft, read it over, preferably *aloud*. Use your ears as well as your eyes in evaluating it. Begin your criticism by asking yourself, "Have I said what I want to say?" Make any changes or additions that seem desirable. Now ask yourself, "Have I said *effectively* what I want to say?" Examine each sentence to see whether it clearly and aptly expresses your thought. Remake any sentences that you can improve. Next ask yourself, "Can I improve this paragraph by a better choice of sentence patterns to give it variety and make it flow smoothly?" As you read *aloud* the group of sentences, observe the sentence patterns that you have used. Guard against too many compound sentences. Finally ask yourself, "Have I clearly indicated the thought relationship between sentences by the proper use of transitional

words and other transitional devices?" As you answer this question, try to put yourself in the place of your readers.

*Step 4.* Using your corrected and improved first draft, write a second draft. Read it aloud and examine it critically. If you discover that you can make it better, revise it and write it again.

Good writing makes easy, enjoyable reading, but rarely is good writing easy writing. Usually, easy writing makes hard, boring reading. Occasionally, when you have clearly in mind just what you want to say and are eager to say it, you may write a good first draft; but in most instances you will have to labor painstakingly in revising, polishing, and rewriting it, not once, but many times, before it is ready to be offered to readers. A hasty, superficial revision may effect some slight improvement, but seldom is it sufficient to produce *good* writing.

A paragraph is no better than the sentences that compose it. The quality of a longer piece of writing depends on the quality of its sentences and paragraphs. To be effective, they must fit your thought and convey it clearly and attractively to readers. In their style they should be so appropriate, so natural and becoming, that they call no attention to themselves, but enhance your readers' enjoyment.

**Acquiring Sentence Craftsmanship through Self-Training.** Some of us probably assume that our textbooks of English and the limited practice activities of our English class will equip us with an adequate stock of words and will provide us with all the skill we need in building correct and effective sentences. We comfortably take it for granted that we have mastered all we should learn about sentence construction if we make satisfactory grades in recitations and in written exercises, tests, and themes.

But those of us who seriously desire to become skilled sentence craftsmen realize that textbooks of English merely acquaint us with certain essentials and that English classes afford us only a *minimum* of practice in sentence-building. Under the guidance of others we have taken only the first step. Our own

interest and initiative must guide us in taking the remaining steps. We must train ourselves.

The best procedure to follow in acquiring *real* sentence craftsmanship through self-training is briefly set forth below.

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### Observant Reading

1. Cultivate a taste for *good* sentences by tasting *good* sentences often. “Get them into your system.” *See* them by examining them closely. *Hear* them by reading them aloud with proper expression. *Feel* them by devoting all your attention to them as you reread them aloud or speak them from memory.
2. Study closely the sentence styles of a wide variety of reputable modern authors. Read aloud *good* short stories, novels, informal essays, descriptive passages, and other types of *good* prose. Include also for attentive oral reading some of the *best* standard poems.
3. Select as models for concentrated study passages that seem to you especially well written. Read them aloud attentively, not once, but many times, and on various occasions. Copy some of the best in a small book that you can easily carry with you. Reread these at odd moments. Memorize favorite passages and practice speaking them.
4. Train yourself to be word-conscious and sentence-conscious in reading, and particularly in your rereading. Observe the choice and the arrangement of words. Note sentence patterns. Try to discover characteristics of sentence and paragraph style peculiar to each author.
5. Keep your ears and your mind alert for the rhythm of individual sentences and of groups of sentences.

### *Intelligent Imitation*

In imitating an author you try to write like him by doing your best to adopt his sentence style.

1. When you think you have become so familiar with the style of an author that you not only understand it but feel it and "have it in your system," try writing in *his* style a passage from another author. Compare thoughtfully the style of your imitation with that of the author whose style you are attempting to imitate. A second version may prove more successful.

2. Decide on a good original topic for a paragraph, and then write two or three different paragraphs, each in a different style.

3. Write two or more versions of a short original narrative, each in a different style.

4. Make yourself thoroughly familiar with the *triolet* and the *rondeau* (or *rondel*) as verse forms. Study several selections written in each of these forms. Then, following each form accurately, write a few original triplets and rondeaus in imitation of some of those that you have studied.

5. If you are very ambitious, study the various forms of the *sonnet*, read a number of sonnets by such poets as Shakespeare, Milton, Wordsworth, and Keats, and then try your hand at writing one or two original sonnets.

6. Study several good parodies, prose and verse, *after* you have read the original that is parodied. Writing a parody now and then, if you do it painstakingly, will afford you enjoyable practice in imitating the style of other writers.

7. Study a wide variety of styles, in prose and in poetry, and give yourself practice in imitating them.

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### *Skillful Emulation*

In emulating the style of an author you try to equal, or rival, him by writing the same or similar thoughts as well as he has written them.

A successful writer and teacher of writing explains the procedure of emulation as follows :

1. Select a passage on a subject well within your knowledge or experience.

2. Read the passage over and over, preferably aloud.

3. Jot down a hint of the thought of each sentence.

4. After each hint, record the number of words in the original sentence.

5. A day or two later (that is, after the wording of the passage has faded from your mind) expand your hints to about the length of the original sentences.

6. Compare your version in detail with the original.

An illustration will make clear how the actual practice is conducted. The following paragraph is taken from Dr. Charles W. Eliot's essay, "Five American Contributions to Civilization" :

"Clearly, there is no need of bringing on wars in order to breed heroes. Civilized life affords plenty of opportunities for heroes, and for a better kind than war or any other savagery has ever produced. Moreover, none but lunatics would set a city on fire in order to give opportunities for heroism to firemen, or introduce the cholera or yellow fever to give physicians and nurses opportunity for practising disinterested devotion, or condemn thousands of people to extreme poverty in order that some well-to-do persons might practise a beautiful charity. It is equally crazy to advocate war on the ground that it is a school for heroes."

Some jottings or hints made from the paragraph were as follows :

"Wars not needed to produce heroes (14); heroes of peace a-plenty and of better kind (22); a crazy act to fire city, spread disease, or cause poverty in order to encourage heroism (54); as foolish to advocate war (17)."

And these were expanded to read :

"There is no need of precipitating wars in order to develop heroes (12). Peace has heroes innumerable of its own, and of a better kind than war can ever produce (17). Even if this were not so, it would be the merest insanity to set fire to a city in order to give firemen an opportunity to rescue the inhabitants, or to disseminate a plague in



order to afford doctors and nurses an opportunity to risk their lives tending the sick, or to deprive the masses of the means of living in order that philanthropists might exercise charity (67). It is as crazy to suggest that wars are valuable to the race because they breed heroes (17)." — ROBERT M. GAY

Compare this version, sentence by sentence, with the original. Then, following the directions given above, give yourself practice in *emulating* several different authors.

You understand, of course, that the activities recommended in this section are designed, not simply to help you to acquire skill in imitating and emulating other writers, but to aid you in *developing a good style of your own*. "Eventually, all the styles you have imitated will commingle; and, with the growth of your personality and originality, your own style will emerge, the stronger and richer for your practice" (Robert M. Gay). As Robert Louis Stevenson said, "Before he can tell what cadences he truly prefers, the student should have tried all that are possible; before he can choose and preserve a fitting key of words, he should long have practised the literary scales."

### Some Suggested Readings

The books listed below will give you a better understanding of the self-training procedure than the brief outline in the final section of this unit.

- BENJAMIN FRANKLIN. *Autobiography*. (In the section dealing with his boyhood the author tells how he trained himself to write.)
- ROBERT LOUIS STEVENSON. "A College Magazine," an essay included in the volume entitled *Memories and Portraits*.
- MARY ANTIN. *The Promised Land*, Chaps. X and XI.
- ROBERT M. GAY. *Writing through Reading*. (This is a very sane and useful textbook.)
- RAYMOND M. ALDEN. *English Verse*. (This is a good book in which to study the triolet, the rondeau, the sonnet, and other forms of verse.)
- MAX BEERBOHM. *A Christmas Garland*. (Here you will find excellent examples of imitative writing by a highly skilled author.)
- Parody Anthology*, edited by CAROLYN WELLS.

## UNIT 24

### ESSENTIALS OF FUNCTIONAL GRAMMAR

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**Purpose of This Unit.** We cannot be efficient sentence craftsmen without an accurate knowledge of the essentials of grammar. Certain important details of this knowledge some of us have not yet gained, in spite of several years spent in English classes. In building sentences we frequently rely on guesswork, for we do not *know* which forms and constructions of words are right and which are wrong. If our teacher marks a sentence as faulty, we are often unable to correct it intelligently. We simply make another guess and change the wording.

This unit is designed to supplement our activities in building correct and effective sentences. It will help us, if we make good use of it, to eliminate guesswork in sentence-building. It will enable us to improve the quality of all our speaking and writing. Those of us who are deficient in our knowledge of certain essentials of grammar and of approved idiomatic usage should study this unit earnestly in class assignments. Thereafter we should make regular use of it for review and for reference until we have mastered these essentials.

It is assumed that most of us who use this book will have learned already the case and number forms of nouns and pronouns, the tense and mood forms of verbs, the comparison of adjectives and adverbs, and the forms of infinitives, gerunds, and participles. If any of us still lack such information, we should consult more elementary textbooks of English, reliable grammars, and good dictionaries.

**Agreement of a Predicate Verb with Its Subject.** A predicate verb must agree in person and in number with its subject.

*Am* I not improving?

They *don't* visit us often.

It *doesn't* interest me.

There *are* several letters for you.

1. *Subjects that require singular verbs.* a. A compound subject

joined by *and* (sometimes omitted) when the parts denote one person or thing or express a single idea.

The bow and arrow *was* the Indian's weapon.

Peach ice cream and cake *was* our dessert.

*b.* A compound subject when the parts are modified by such words as *each*, *every*, and *many a*.

Each car and each truck *has been tested*.

It is the principal's belief that every pupil and every parent *is* interested in the school.

Many an actor and actress *is* now unable to find work.

*c.* Two or more subjects joined by *or* or *nor*, if they are singular.

Either your clock or my watch *is* wrong.

Neither Frank nor George *has solved* the problem.

When such subjects differ in person or in number, the verb should agree with the one next to it.

Neither you nor he *has* my permission.

*Better:* Neither of you *has* my permission.

*Was* she or her parents injured?

*Better:* *Was* she injured, or *were* her parents injured?

*d.* Nouns that, though plural in form, are singular in meaning, such as *measles*, *mumps*, *news*, *mathematics*, *civics*, *ethics*, *physics*, and *economics*.

Mathematics *is* difficult for some pupils.

Mumps *has caused* several absences this term.

*e.* Certain indefinite nouns and pronouns, such as *one*, *each*, *each one*, *no one*, *anyone*, *everyone*, *someone*, *either*, *neither*, *another*, *anybody*, *somebody*, *nobody*, *everybody*, and *a person*. (See "Agreement of Pronouns and Possessive Adjectives with Their Antecedents," pp. 335-337.)

Each of us *has his* faults.      Everybody *was* excited.  
*Does* everyone know *his* part?      Neither of them *is* here.  
*Has* anyone hurt *himself*?      *Has* either of you a watch?  
You mean to say that no one *has his* bathing suit with *him*?

f. Collective nouns, such as *class, group, family, school, team, committee, audience, company, crowd, mob, public, majority, jury, herd, and flock*, when they signify a single unit or the group as a whole.

Our team *has* a good chance to win.  
The jury *was given* instructions by the judge.  
Our family *has lived* in this house for ten years.

2. *Subjects that require plural verbs.* a. A compound subject joined by *and* when the parts denote different persons, places, or things.

A chairman and a secretary *were chosen*.  
To dream and to work *are* two different things.

b. Nouns that, though often singular in sense, are plural in form, such as *contents, trousers, clothes, proceeds, wages, thanks, headquarters, scissors, tongs, tweezers, and links*.

The contents of the can *were emptied* into a bowl.  
The wages of all workers *have been increased*.

c. Collective nouns (see list in f, above) when they imply individual persons, animals, or things that compose the group.

The jury (jurymen) *have* not yet *agreed* on a verdict.  
The mob (individual members) *were fighting* among themselves when the police arrived.

3. *Subjects that require either singular or plural verbs.* a. Such nouns as *percentage, athletics, means, politics, statistics, and tactics*, according to their meaning.

Athletics (athletic training) *forms* an important part of school activities.

Athletics (football, baseball, tennis, track, and basketball) *form* an important part of school activities.

Statistics *is* an important science.

His statistics (classified facts) *are* based on the census.

*b.* Nouns denoting concrete or abstract numbers. A cardinal number that modifies a noun is concrete; when it does not modify a noun, expressed or understood, it is abstract. Concrete numbers require a verb in the singular or the plural according as the nouns that they modify are singular or plural. Abstract numbers, if they are not connected by *and*, take a singular verb.

One egg plus three eggs *is* four eggs. (Concrete. The subject is *egg*; what follows plus or minus does not affect the number of a verb.)

Four eggs minus one egg *are* three eggs. (Concrete. The subject is *eggs*.)

Three times four eggs *are* twelve eggs. (Concrete. The subject is *eggs*; *three times* is used adverbially, meaning "taken three times.")

How many *are* seven eggs plus six eggs? (Concrete)

Four eggs *are* one third of twelve eggs. (Concrete)

Six plus seven *is* (or *equals*) thirteen. (Abstract)

Six and seven *are* thirteen. (Abstract)

Twice nine *is* eighteen. Two thirds of six *is* four. (Abstract)

Five *is* one ninth of forty-five. (Abstract)

Eight times twelve *is* ninety-six. (Abstract)

How much *are* fifteen and seventeen? (Abstract)

*c.* Nouns denoting weight, measure, or value, such as *pounds, ounces, quarts, gallons, dollars, cents*, according to their meaning.

Three feet *is* the width of the door.

There *are* three feet in a yard.

Thirty-five cents of the money *was* in pennies.

Two one-dollar bills *were* in her purse.

*d.* Nouns such as *half, two thirds, part, and remainder*, according to their meaning.

Part of the property *has been sold*.

Part of the crew *were* foreigners.

e. The word *number*, according to its meaning.

The number of guests *was limited* to twelve.

A number of people (Many people) *were injured* in the accident.

The number (The total) of errors in his work *is* amazing.

A large number of errors (Many errors) *were found*.

f. The indefinite pronouns *some*, *all*, *none*, and *such*. *Some* and *all* are singular when they denote amount, but plural when they denote number.

Some (A portion) of the food *has spoiled*. (Amount)

Some (Several) of the class *were* absent. (Number)

All (Everything) *was lost* in the fire. (Amount)

All the arrested men *were* thoroughly searched. (Number)

*None*, when used as a subject, is usually plural. If the subject is singular, *no one*, *not one*, or *not any* is preferable to *none*, though *none* is sometimes used as a singular subject, as in Dryden's line "None but the brave *deserves* the fair."

None (No persons) *were* seriously *injured* in the accident.

None (Not any) of the research *has yet been published*.

*Such* takes either a singular or a plural verb, according to its meaning.

Such (This) *was* the method of dealing with criminals.

Such (These) *were* the tall stories told by the fishermen.

g. A relative pronoun is either singular or plural according as its antecedent is singular or plural. A verb whose subject is a relative pronoun must agree in person and in number with the antecedent of the pronoun.

I, who *am* your friend, wish to help you.

She is one of the noblest women who *have* ever lived.

He is one of those persons who *make* friends easily.

*h.* A sentence in transposed order (see page 277) beginning with *there* follows the general rule; that is, the verb must agree in person and in number with its subject.

There *is* (or *was*) a radio in every apartment.

There *are* (or *were*) only three vacant apartments.

### Exercise

In the following sentences point out, explain, and correct all errors in the agreement of the predicate verb with its subject:

1. Each of the boys have been absent twice.
2. The audience were becoming impatient at the delay.
3. A number of his friends was at the station to meet him.
4. Measles have caused many absences this semester.
5. Neither the school nor the public library have the book that I want.
6. At camp we have one of those radios that operates with a battery.
7. There was a number of people who could not get tickets.
8. The crowd were surprised at the outcome of the game.
9. The proceeds of the sale was given to the Red Cross.
10. The end and aim of her efforts were to be popular.
11. Have either of the contending teams lost any game this year?
12. A large flock of sheep were grazing on the hillside.
13. Toast and coffee are my usual breakfast.
14. The committee were given a vote of thanks for the report.
15. My brother was one of the men who was injured in the explosion.
16. There has been added to the library a number of new books.
17. The number of seats were not large.
18. Yes, it's true that seven from twenty-eight are twenty-one; but even so twenty-one dollars are too much to pay.

### Exercise

In each of the following sentences supply orally *is* or *are*, *was* or *were*, *has* or *have*, as the meaning of the sentence demands, and explain why the verb you supply is correct:

1. Neither of the cars --(?)-- seriously damaged.
2. --(?)-- either of the drivers arrested?
3. The mob --(?)-- finally dispersed with tear bombs.
4. The number of absences --(?)-- decreased this month.
5. --(?)-- the committee on resolutions ready to report?
6. Every one of us in my family --(?)-- been vaccinated.
7. Sixty dollars --(?)-- the monthly rent that we pay.
8. Not one of the contestants --(?)-- able to answer all the questions.
9. A large part of the population of the island --(?)-- foreign.
10. The sum and substance of my decision --(?)-- that I cannot afford the trip.

**Using the Right Case of Nouns and Pronouns.** 1. A noun or a pronoun used as the subject of a predicate verb is in the nominative case.

*She* and *I* are friends.

*Who* gave you this book?

2. A noun or a pronoun used to complete the meaning of a predicate verb and denoting the same person or thing as the subject is in the nominative case. It is called a predicate nominative.

This is *I*.

Is that *she*?

Are these *they*?

Was it *he*?

That is *she*.

Yes, these are *they*.

3. A noun or a pronoun following *than* or *as* in a statement of comparison is in the nominative or the accusative (objective) case, according to its construction in the elliptical clause in which it stands.

He likes her better than *I* [like her]. (Nominative)

He likes her better than [he likes] *me*. (Accusative)

Do you like him as much as *I* [like him]? (Nominative)

Do you like him as much as [you like] *me*? (Accusative)

4. A noun or a pronoun used as the direct object of a verb or as the object of a preposition is in the accusative (objective) case.



*Whom* did you meet at the party?  
The postman had letters for *her* and *me*.

5. A noun or a pronoun used as the indirect object of a verb is in the dative case.

She gave *me* a present.  
We sent *them* a telegram.

Mother made *me* a dress.  
The clerk sold *him* a suit.

6. A noun or a pronoun used as the subject of an infinitive is in the accusative (objective) case.

Betty told *her* to come quickly. He requested *them* to leave.

7. When the infinitive *to be* has a subject (in the accusative case), a predicate pronoun following it is in the accusative case also, to agree with the subject of the infinitive.

She thought *me* to be *him*. They suspected *us* to be *them*.  
*Whom* did you take *me* to be? (You took *me* to be *whom*?)

8. When the infinitive *to be* has no subject, the predicate pronoun following it is in the nominative case, to agree with the subject of the sentence.

*Who* was he supposed to be? (He was supposed to be *who*?)  
The author of the prize-winning play was expected to be *she*.

9. Appositive nouns and pronouns are in the same case as the word with which they are in apposition.

The culprits, *he* and *I*, were punished.  
She put *us*, *him* and *me*, on probation for a month.

10. In general, the genitive, or possessive, case of nouns should be used only with nouns denoting persons or animals. Use an *of*-phrase in referring to plants and inanimate objects.

My *chum's* hair is brown. The *horse's* foot is well now.  
The stem *of the flower* (not *the flower's stem*) is broken.

There are recognized exceptions to this rule, such as *a month's wages, for pity's sake, the journey's end, the mind's eye, an hour's rest, the moon's light*.

11. A noun in the genitive, or possessive, case or a possessive adjective should be used to modify a gerund.

I recall *John's* lending you the money.

Do you object to *my* calling you by your nickname?

12. Personal, relative, and interrogative pronouns require no possessive sign to indicate the genitive, or possessive, case:

ours      yours      his      hers      its      theirs      whose

Caution. Remember that *it's* is a contraction of *it is* or *it has*, and that *who's* is a contraction of *who is* or *who has*.

13. The case-form of the relative pronoun *who* or *whoever* must be determined by the construction of the pronoun in its own clause.

George is a boy *who* I believe is honest.

Nora is a maid *whom* mother says she can trust.

Mrs. Joyce helps *whoever* is in distress.

Be courteous to *whomever* you may meet.

14. The case-form of the interrogative pronoun *who* must be determined by its construction in the sentence.

*Who* shall I say you are?

*Whom* do you wish to see?

### Exercise

In the following sentences point out, explain, and correct all errors in the case of nouns and pronouns:

1. Who, may I ask, do you wish to see?
2. I once had just as many freckles as him.
3. Marjorie is almost two years younger than me.
4. Mother insisted on me studying music.
5. Please tell me whom you think I am.

6. My aunt invited my brother and I to visit her.
7. No, it wasn't me who sent you that postcard.
8. Which of us do you like better, she or I?
9. Whom was Janice supposed to be in the play?
10. If that had been me, I can assure you that I should have been frightened.
11. Bob is older than me, but I am taller than him.
12. In the play the rivals, him and me, fought a duel.

### Exercise

In each of the following sentences supply orally the right pronoun in the proper case-form :

1. Yes, Agatha, this is --(?)--.
2. --(?)-- do you suppose will be our next principal?
3. She appointed Edith, Ralph, and --(?)-- as a committee.
4. Edith, Ralph, and --(?)-- were appointed as a committee.
5. Everyone except --(?)-- had heard the news.
6. You cannot guess --(?)-- I saw at church yesterday.
7. The person guilty of writing the three notes was supposed to be --(?)--.
8. The teacher thought the writer of the note to be --(?)--.
9. It was --(?)-- , not --(?)-- , who had written the note.
10. George is one friend --(?)-- I have always trusted.
11. The teacher asked Bill and --(?)-- to collect the papers.
12. --(?)-- is the girl --(?)-- your brother is going to marry?
13. If you were --(?)-- , would you accept the invitation that the Bentons sent us?
14. When I heard her voice, I knew that it was --(?)--.
15. --(?)-- do you think will be elected governor?
16. I'm sure that I study as hard as --(?)-- , but he makes better grades than --(?)--.

**Agreement of Pronouns and Possessive Adjectives with Their Antecedents.** An antecedent is a word to which a pronoun or a possessive adjective refers for its meaning. A pronoun or a possessive adjective should agree with its antecedent in person, number, and gender.

The indefinite pronouns *another, each, either, neither, one*, and *other* and the indefinite nouns *anyone, each one, everyone, no one, someone, anybody, everybody, nobody*, and *somebody* are singular and require a singular verb. The pronoun or the possessive adjective referring to each of these words as an antecedent must be singular.

Each of them gave what *he* (not *they*) could afford.

If anyone calls for me, don't tell *him* (not *them*) where I am.

In the discussion everyone said what *he* (not *they*) thought.

Everybody expressed *his* (not *their*) opinion freely.

Neither of the drivers would admit that the fault was *his* (not *theirs*).

Has anybody a suggestion that *he* (not *they*) would like to offer?

### Exercise

In each parenthesis choose the right pronoun or possessive adjective, and point out the antecedent to prove that your choice is correct.

1. Each of the speakers presented (his, their) argument.
2. When anyone is ill, (he, they) should consult a doctor.
3. Everyone should rely on (his, their) own efforts in school.
4. Nobody had brought (their, his) flashlight with (them, him).
5. Did either of the callers tell you what (they, he) wanted?
6. Everybody did all (he, they) could to make us happy.
7. Some of the younger children brought (his, their) pets with (them, him).
8. Someone left (their, his) sweater in our car.
9. Neither of the boys wished to tell (his, their) parents what (they, he) had done.
10. If anybody should see me, what would (they, he) think?
11. Somebody told me that (they, he) saw you and Fred at the game.
12. Both of my brothers supported (himself, themselves) by working (their, his) way through college.

## Exercise

Copy the following sentences, supplying in each blank the correct pronoun or possessive adjective. Enclose the antecedent in parentheses. Draw one line under each pronoun supplied and two lines under each adjective supplied.

1. Everyone should conduct --(?)-- properly.
2. Neither of the boys would tell what --(?)-- had heard.
3. Each of them brought --(?)-- lunch with --(?)--.
4. Nobody can be too careful in --(?)-- choice of enemies.
5. Did someone tell you that --(?)-- wished to sell --(?)-- camera?
6. If anyone can solve this problem, I will give --(?)-- a dollar.
7. Everybody should depend on --(?)-- and do --(?)-- own work.
8. Had either of the girls made up --(?)-- mind as to what --(?)-- would do?
9. If somebody had asked you that question, what would you have told --(?)--?
10. Everyone will stop writing and hand in --(?)-- paper.
11. Each of our guests said that --(?)-- had enjoyed our garden party.
12. Let everybody do --(?)-- part in supporting school activities.

**Number Agreement of *This* and *That*.** Always use the singular demonstrative adjectives *this* and *that* (never the plural *these* and *those*) with such singular nouns as *kind*, *sort*, *species*, and *style*.

I like *this* (not *these*) kind of oranges.  
*That* (not *those*) sort of clothes wears well.

Do not use *this here*, *these here*, *that there*, or *those there* when you mean simply *this*, *these*, *that*, or *those*.

*This* (not *this here*) answer must be wrong.  
*That* (not *that there*) radio program was interesting.

Avoid using the article *a* or *an* after *kind of*, *sort of*, *species of*, or *style of*.

What *kind of* (not *kind of a*) man is he?

Do you like that *style of* (not *style of a*) coiffure?

Never use the personal pronoun *them* for the demonstrative adjective *those*.

My grandfather gave me *those* (not *them*) books.

### Exercise

Write five original sentences in which you use the demonstrative adjectives *this* and *that* correctly with the nouns *kind* and *sort*.

**Expressing Comparisons with Adjectives and Adverbs.** 1. When comparing two persons, places, or things, use the comparative degree. Do not make the common error of using the superlative.

Ethel is the *prettier* (not *prettiest*) of the twins.

Of the two books, this is the *better* (not *best*).

2. When comparing a person, place, or thing with the rest of its class, use *other* or *else*, as the meaning may require, with the comparative degree of the adjective or adverb.

Dorothy is more athletic than any *other* girl in camp.

Wendell studies harder than anyone *else* in the class.

Use *all*, if necessary, but not *any*, with the superlative degree before the noun designating the class to which the person, place, or thing belongs.

*Correct:* She is the youngest pupil in the class; *or*, She is the youngest of *all* the pupils in the class.

*Incorrect:* She is the youngest of any of the pupils in the class.

3. Always complete a statement of comparison before adding any qualifying words. (See rule 6, p. 358.)

*Correct:* I am as old as you are, if not older than you are.

*Incorrect:* I am as old, if not older, than you are.

*Correct:* John is brighter than his brother, but not so reliable.

*Incorrect:* John is brighter but not so reliable as his brother.

NOTE. After a negative word, such as *not*, use *so* instead of *as*. "I am not *so* popular as my sister is."

4. Do not invent comparative and superlative forms for such adjectives and adverbs as *level*, *square*, *round*, *complete*, *correct*, *perfect*, *faultless*, *unique*, *absolutely*, *positively*, *unanimously*, *supremely*, *universally*, and *uniquely*, for they cannot be logically compared.

He was *unanimously* (not *most* unanimously) elected.

I am *positive* (not *most* positive) that I saw him.

### Exercise

In the following sentences point out, explain, and correct all errors in the use of adjectives and adverbs in expressions of comparison :

1. Frank is the tallest of any of my brothers.
2. I write more rapidly but not so legibly as you do.
3. Texas is larger than any state in the United States.
4. Texas is the largest of any state in the United States.
5. My brother is luckier than anyone in our family.
6. This car has given us the best service of any car we ever owned.
7. Today is the shortest of any day in the year.
8. His second novel is as good, if not better, than his first.
9. This hat is more expensive but not so becoming as that one.
10. I tried on the dress, and it fitted me most perfectly.
11. She has visited more interesting places than anyone I know.
12. I write to you as often, if not oftener, than you write to me.
13. The Elmhursts' lot is squarer than ours.
14. This tree is taller but not so beautiful as the birch.
15. Your answer is absolutely correct.

16. We get better flowers from this garden than from any we ever had.

17. He is as thin, if not thinner, than she.

18. That is the most level road I ever saw.

**Using Adjectives and Adverbs Correctly after Verbs.** 1. After certain verbs use a predicate adjective to denote the quality or the condition of the subject; use an adverb to indicate the manner in which the action of the verb is performed. Such verbs are *feel, look, smell, taste, sound, appear, remain, grow, prove, turn, hold, keep, and stand*.

#### ADJECTIVE

He looked shy.

She proved loyal to me.

The air grew chilly.

#### ADVERB

He looked shyly at her.

I proved my case easily.

These plants grow rapidly.

Sometimes a question arises as to whether we should use *bad* or *badly* after *feel*. Most authorities, especially recent authorities, either declare unqualifiedly for *I feel bad* or indicate a preference for it. However, *I feel badly* has a considerable weight of usage behind it. We may say either, then, and be correct; we shall not be wrong whichever we use. Generally, however, in such a case, when there is some other expression that will serve as well, it is the part of wisdom to use it. For example, if we mean to say that we are ill, why not avoid both *bad* and *badly* and say instead, "I feel ill" or "I do not feel well"?

2. After certain verbs use a predicate objective (an adjective) to denote the quality or the condition of the direct object; use an adverb to signify the manner in which the action of the verb is performed. Such verbs are *make, call, keep, leave, hold, fasten, bind, nail, plane, paint, wash, iron, sweep, scrub, bake, boil, broil, and burn*.

#### ADJECTIVE

The coat kept me warm.

The news made her sad.

Wash your hands clean.

#### ADVERB

He kept his promise faithfully.

He made the change quickly.

I washed my hands vigorously.



3. Do not use an adjective for an adverb. Avoid especially the common misuse of *sure* for *surely* or *certainly*; *real* for *really* or *very*; *some* for *somewhat*; *mighty*, *awful*, or *plenty* for *very* or *exceedingly*; *bad* for *badly*; *good* for *well*. (You will find by consulting your dictionary that *well* is properly used as either an adjective or an adverb: "He looks well," "Janet plays well.")

I was *surely* (not *sure*) glad to see him.

They came for me *very* (not *real*) early.

The patient feels *somewhat* (not *some*) better today.

I slept *well* (not *good*) last night, and I feel *well* (not *good*) this morning.

4. The words and expressions that follow are not in good use. Do not use them instead of the correct adverb.

overly	no place	anywheres
firstly	anyplace	somewheres
muchly	every place	sort of
plenty	someplace	nowheres
kind of	everywheres	nowhere near

**Double Negatives.** Except when they are co-ordinate, do not use two or more negative words in the same sentence. To avoid double negatives, be on your guard in using *hardly*, *scarcely*, *no*, *no one*, *none*, *not*, *nobody*, *nothing*, *never*, *neither*, and *but (only)* in the same sentence with another negative word.

He *could* (not *couldn't*) hardly speak above a whisper.

I *had* (not *hadn't*) never ridden in an airplane before.

Nobody had said *anything* (not *nothing*) to me about him.

I *cannot help* pitying (not *cannot help but pity*) him.

### Exercise

In the following sentences point out, explain, and correct all errors in the use of adjectives and adverbs:

1. This dessert tastes deliciously.
2. Every pupil should try to write legible.

3. Those kind of people should not be given relief money.
4. If we have rain on Wednesday, the weather may be some cooler on Friday.
5. George has never given me no cause to doubt his honesty.
6. I was kind of disappointed that nobody didn't invite me.
7. My father has always been the most patient of my parents.
8. Hardy is the most dependable of any player on the team.
9. I have no use for flatterers and those sort of people.
10. Agnes, you have as many friends, if not more, than I have.
11. Mr. Russell couldn't hardly hear what Eleanor said over the telephone.
12. Our sophomore track team didn't do so good in the last triangular meet.
13. The fish tasted badly, and it sure made me plenty sick.
14. Of the two hats, she chose the most expensive, of course.
15. Halstead drives his automobile more reckless than anybody that I've ever known.

### Exercise

Write original sentences in which you use appropriate predicate adjectives after the following verbs :

turn	be	stand	taste	become
remain	smell	look	sound	feel

See that each word that you use as a predicate adjective clearly modifies the subject of the sentence. Avoid using any adverbs.

### Exercise

Write original sentences in which you use appropriate adjectives as predicate objectives to modify the direct objects of the following verbs :

call	bind	scrub	plane	sweep
make	burn	bake	hold	wash

Now write original sentences in which you use these same verbs modified by appropriate adverbs of manner.

**Principal Parts of Difficult Verbs.** The principal parts of the difficult verbs given below should be learned thoroughly.

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE	PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
am (be)	was	been	eat	ate	eaten
bear	bore	borne	fall	fell	fallen
		born	feed	fed	fed
beat	beat	beaten	feel	felt	felt
become	became	become	fight	fought	fought
begin	began	begun	find	found	found
bend	bent	bent	fly	flew	flown
bid (com- mand)	bade	bidden	forbid	forbade	forbidden
bid (offer)	bid	bid	forget	forgot	forgotten
bind	bound	bound	forgive	forgave	forgiven
bleed	bled	bled	freeze	froze	frozen
break	broke	broken	get	got	got
bring	brought	brought	give	gave	given
build	built	built	go	went	gone
burn	burned	burned	hang <sup>1</sup>	hung	hung
	burnt	burnt	hang <sup>2</sup>	hanged	hanged
burst	burst	burst	hide	hid	hidden
buy	bought	bought	hit	hit	hit
catch	caught	caught	hold	held	held
choose	chose	chosen	keep	kept	kept
come	came	come	knit	knitted	knitted
dive	dived	dived		knit	knit
do	did	done	know	knew	known
drag	dragged	dragged	lay	laid	laid
draw	drew	drawn	lead	led	led
drink	drank	drunk	leap	leaped	leaped
drive	drove	driven		leapt	leapt
drown	drowned	drowned	learn	learned	learned
				learnt	learnt

<sup>1</sup> Hang, suspend.

<sup>2</sup> Hang, execute

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE	PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
leave	left	left	sow	sowed	sown
lie <sup>1</sup>	lay	lain			sowed
lie <sup>2</sup>	lied	lied	speak	spoke	spoken
loose	loosed	loosed	speed	sped	sped
lose	lost	lost		speeded	speeded
mean	meant	meant	spell	spelled	spelled
plead	pleaded	pleaded		spelt	spelt
prove	proved	proved	spend	spent	spent
raise	raised	raised	spill	spilled	spilled
read	read	read		spilt	spilt
ride	rode	ridden	spoil	spoiled	spoiled
ring	rang	rung		spoilt	spoilt
rise	rose	risen	spring	sprang	sprung
run	ran	run	stand	stood	stood
see	saw	seen	stay	stayed	stayed
seek	sought	sought	steal	stole	stolen
sell	sold	sold	stick	stuck	stuck
send	sent	sent	swear	swore	sworn
set	set	set	sweep	swept	swept
sew	sewed	sewed	swell	swelled	swelled
		sewn			swollen
shake	shook	shaken	swim	swam	swum
shoot	shot	shot	swing	swung	swung
show	showed	shown	take	took	taken
		showed	tear	tore	torn
shrink	shrank	shrunk	tell	told	told
sing	sang	sung	think	thought	thought
sink	sank	sunk	throw	threw	thrown
sit	sat	sat	wake	woke	waked
slay	slew	slain		waked	
sleep	slept	slept	wear	wore	worn
slide	slid	slid	weep	wept	wept
smell	smelt	smelt	wring	wrung	wrung
	smelled	smelled	write	wrote	written

<sup>1</sup> Lie, recline.<sup>2</sup> Lie, tell a falsehood.

The sensible procedure in mastering a difficult verb consists of the following four steps :

1. Fix in mind the exact meaning of the verb.
2. Learn accurately the principal parts.
3. Write in your notebook three short sentences, using the correct tense-forms, as illustrated below.
4. Drill yourself on these sentences until you have made the use of the right forms a habit.

#### Model for Sentences

The bell *rings*. (Present tense)

The bell *rang*. (Past tense)

The bell *has rung*. (Present perfect tense)

#### Exercise

Study closely each of the verbs given on pages 343-344, and list all verbs that you have not yet mastered. Distinguish carefully the meaning of verbs that you confuse, such as *lie* and *lay*, *sit* and *set*. Then write in your notebook sentences, like those above, in which you use the correct forms of each verb.

Drill regularly on your sentences. From time to time your teacher may give you unannounced tests in using several of the most difficult verbs.

#### Exercise

From the verbs given in parentheses after each of the following sentences choose the right verb and supply orally the correct tense-form in each blank :

1. I have --(?)-- still so long that I need exercise. (sit, set)
2. When I --(?)-- on my left side, I don't sleep well. (lay, lie)
3. --(?)-- I borrow your fountain pen for this period? (may, can)
4. Some parents do not --(?)-- their children good manners. (learn, teach)
5. She --(?)-- the baby in his chair and then --(?)-- down. (sit, set)

6. Last Sunday I --(?)-- in bed until nine o'clock. (lie, lay)  
 7. --(?)-- we be of any service to you, Mildred, in getting ready for the party? (may, can)  
 8. After we had --(?)-- the house in order, we had --(?)-- down to rest. (set, sit)  
 9. From all appearances, the dust had --(?)-- undisturbed on the furniture for years. (lay, lie)  
 10. Last week I --(?)-- my Bantam hen on six eggs out in the woodshed. (sit, set)

**Shall and Will, Should and Would.** 1. *Declarative sentences.* To express merely future time, use *shall* or *should* in the first person and *will* or *would* in the second and third persons. To express willingness, determination, or promise use *will* or *would* in the first person and *shall* or *should* in the second and third persons.

In June I *shall* be seventeen years old. (Simple futurity)  
 I *will* help you with the work if you wish. (Willingness)  
 I *will* not go. You *shall* not go. (Both determination)  
 You *will* fail if you do not study more. (Simple futurity)  
 They *will* spend next week end with us. (Simple futurity)  
 They *shall* not take an unfair advantage of me. (Determination)  
 We *should* go if we were invited. (Simple futurity)  
 I *will* see to it that John studies more. (Promise)

2. *Interrogative sentences.* As a general rule, use the auxiliary that is expected in the answer.

*Shall* you be using your fountain pen next period? (*Answer*: I *shall* or I *shall* not.)

*Will* you mail this letter, please? (*Answer*: I *will* mail it.)

*Will* he be at home this evening? (*Answer*: He *will* be at home this evening.)

*Shall* not the wrongdoers be punished? (*Answer*: The wrongdoers *shall* be punished.)

Except in rare instances, use *shall* or *should* in asking a question that involves the first person. The reason for this is : whenever "I" ("we") ask a question, generally merely

future time is involved, for "I" am not likely to ask another what "I" am *willing* to do. Therefore the correct auxiliary is the one used to express simple futurity, *shall* (*should*).

*Shall* I see you again?

*Shall* I answer the telephone?

*Shall* we go in my car?

NOTE. In answering a question a person often repeats the question and then answers it. In such a case, if *will* was used in the original question, it is retained in the repeated question.

*Will* I help you? Of course I *will*. (The original question was "Will you help me?")

3. In indirect quotations retain, in general, the auxiliary *shall*, *will*, *should*, or *would* used in the direct quotation, unless a change of tense (*shall* to *should*, *will* to *would*) is required for proper sequence of tenses.

DIRECT QUOTATION

INDIRECT QUOTATION

"I *shall* go soon."

I say that I *shall* go soon.

I said that I *should* go soon.

You say that you *shall* go soon?

He said that he *should* go soon.

"I *will* gladly help you."

I say that I *will* gladly help you.

He said that he *would* gladly help me.

"*Shall* I go with you?"

He asked whether he *should* go with me.

"*Will* you help me?"

She asked me whether I *would* help her.

When the second or third person with *will* or *would* in a direct statement becomes the first person in the indirect statement, *will* or *would* is changed to *shall* or *should*.

"You (Peter) *will* be sorry."

May says that I (Peter) *shall* be sorry.

May said that I (Peter) *should* be sorry.

"She (Ellen) *will* be sorry."

Ralph says that I (Ellen) *shall* be sorry.

Ralph said that I (Ellen) *should* be sorry.

4. To express a request or a courteous command, use *will* in the second and third persons.

You *will* remain for half an hour after school.  
All pupils *will* please make their donations this week.

5. To express simple futurity in conditional clauses, use *shall* or *should* in all three persons.

If I *should* change my mind, I will notify you.  
*Should* you win the prize, what would you do with it?  
*Should* he be convicted, he would be imprisoned for life.

To express willingness in conditional clauses, use *will* or *would* in all three persons.

If I *will* get the tickets, will you go?  
If you *will* get them, I will go with you.  
If he *would* work harder, he might succeed.

6. To express customary or habitual action, use *will* or *would* in all three persons.

Every day we *would* go swimming.  
Cats *will* steal.  
She *would* often read a new novel through at one sitting.

7. To express duty or propriety, use *should* in all three persons as a synonym for *ought*.

You *should* (ought to) be more considerate.  
He *should* (ought to) have written us that he was coming.  
We *should* (ought to) agree to that, I think.

8. The following idiomatic expressions involving the use of *shall* and *will*, *should* and *would*, should be fixed in mind :

I *shall* (not *will*) be glad to go with you.  
I *will* (not *shall*) gladly go with you.  
We *should* (not *would*) be glad to help you.  
We *would* (not *should*) gladly help you.  
I *should like* to go with you.  
I *would rather* not go.



## Exercise

Copy the following sentences, supplying in each blank either *shall* or *will*, according to the rules given above, and stating the reason for the use of each auxiliary chosen :

1. When --(?)-- we three meet again?
2. I --(?)-- drown; no one --(?)-- rescue me.
3. Before you go, --(?)-- you please tell me something?
4. Yes, I --(?)-- gladly tell you what you want to know.
5. --(?)-- I tell the doctor that you are waiting?
6. --(?)-- you please tell the doctor that I am waiting?
7. If you --(?)-- give me the letter, I --(?)-- mail it.
8. Our friends --(?)-- be surprised to learn the news.
9. We --(?)-- never have a truer friend than Cranston.
10. --(?)-- you tell the postman of my change of address?
11. Yes, I --(?)-- be glad to tell the postman.
12. He --(?)-- not impose on my generosity any longer.
13. --(?)-- I protect you? Why, certainly I --(?)--.
14. --(?)-- we see you again before you return home?
15. Father says that someday I --(?)-- be sorry that I spent the money.
16. Charles --(?)-- replace the lost book. (Two versions)
17. --(?)-- I send this parcel, or --(?)-- you take it with you?
18. You --(?)-- now prepare to hand in your test papers.

## Exercise

Copy the following sentences, supplying in each blank either *should* or *would*, according to the rules given above, and stating the reason for the use of each auxiliary supplied :

1. I --(?)-- ask for more time if I were you.
2. They --(?)-- not heed the guide's warning.
3. Do you suppose that she --(?)-- believe me?
4. --(?)-- I hear from him, I will call you promptly.
5. On summer evenings we --(?)-- watch the fireflies.
6. Mother reminded him that he --(?)-- come home early.
7. John promised mother that he --(?)-- come home early.

8. ---(?)-- I tell him the whole wretched story?  
 9. If I ---(?)-- tell you the truth, I am sure that you ---(?)-- not believe me.  
 10. ---(?)-- you be greatly disappointed if I did not come?  
 11. ---(?)-- you accept a position as filing clerk?  
 12. Yes, I ---(?)-- be glad to accept the position.

### Exercise

Write twenty original sentences illustrating the various proper uses of *shall*, *will*, *should*, and *would*. In each sentence be sure to use the correct auxiliary. Place in parentheses after each sentence the number of the rule that applies.

**Common Errors in the Use of Verbs. 1. Errors in number.**  
*a.* A predicate verb must agree in person and in number with its subject. Do not try to make it agree with its predicate nominative.

They *were* the committee appointed.

His chief interest in life *is* books.

*Am I not* (not *Aren't I*) improving in English?

*b.* If a singular subject is separated from the predicate verb by a phrase beginning with such words and expressions as *of*, *with*, *besides*, *not*, *and*, *not*, *including*, *along with*, *together with*, *as well as*, *in addition to*, *no more than*, *no less than*, *accompanied by*, and *in company with*, the verb must be singular, not plural.

*Neither* of my parents *was born* in the United States.

*I*, and not my teachers, *am* responsible for my education.

The *guide*, together with three fishermen, *was drowned*.

Our *baggage*, including two trunks, five suitcases, and a large bird cage, *has not arrived*.

*c.* *Don't* should not be used with *he*, *she*, *it*, or any other third person singular subject; instead use *doesn't*.

She *doesn't* (not *don't*) enjoy reading poetry.

It *doesn't* (not *don't*) seem right to deceive him.

*Doesn't* (not *Don't*) that dessert look tempting?

d. *Was* and *wasn't* are singular. Always use *were* and *weren't* with plural subjects and with *you*, both singular and plural.

You *were* (not *was*) mistaken in your guess.

Why *weren't* (not *wasn't*) you at the dance last night?

There *were* (not *was*) several persons injured in the accident.

2. *Errors in tense.* a. Do not use the present tense for the past tense to indicate past time.

I *gave* (not *give*) him fifty cents for the book.

We *came* (not *come*) home very late last night.

b. Avoid using the past participle for the past tense.

The canoe *sank* (not *sunk*) quickly.

The play *began* (not *begun*) promptly at eight.

c. Avoid using the past tense for the past participle in forming a perfect tense.

Phil *had drunk* (not *had drank*) too much cider.

Somebody *has stolen* (not *has stole*) my fountain pen.

d. Do not use the perfect infinitive after a verb unless it denotes an action completed earlier than the time indicated by the predicate verb. Usually the present infinitive is required.

I had intended *to write* (not *to have written*) to you.

We should have liked *to meet* (not *to have met*) them.

NOTE. With the verb *ought* the perfect infinitive is properly used.

She ought *to have left* us her address.

3. *Errors in mood.* a. Use the subjunctive mood to express a condition contrary to fact. Do not use the indicative.

I wish that I *were* (not *was*) at home.

If it *were* (not *was*) Saturday, I would go with you.

If this book *were* (not *was*) mine, I would lend it to you.

b. Use the subjunctive mood in clauses expressing uncer-

tainty or supposition, introduced by *as if* and *as though*. Do not use the indicative.

She looked as if she *were* (not *was*) ill.

My dog barked as if there *were* (not *was*) someone coming.

He advised me as though he *were* (not *was*) my guardian.

### Exercise

In the following sentences point out, explain, and correct all errors in the number and tenses of verbs :

1. My alarm clock rung at three and woke me.
2. There was several books on the list that I had read.
3. When my brother was in the hospital, he become interested in studying medicine.
4. It don't make any difference to me where we go this summer.
5. Before the game we sung our school songs and give our yells.
6. We had planned to have gone to the country this week end.
7. Wasn't you glad that you had changed your plans?
8. When Marjorie washed the dress, it shrunk two inches.
9. I begun to study music when I was six years old.
10. The fire alarm rung while we was attending assembly.

### Exercise

Write original sentences using the past tense and the past perfect tense of each of the following verbs :

beat	dive	forget	raise	seek	shake	throw
become	drive	get	read	set	show	wake
choose	fly	plead	rise	sew	think	weep

### Exercise

In each of the following sentences supply orally *was* or *were* and explain why the form that you supply is correct :

1. I wish that this car -- (?) -- mine.
2. If I -- (?) -- you, I would demand an apology.

3. He drove the car as if he --(?)-- going to a fire.
4. She spoke to him as though he --(?)-- a servant.
5. If he --(?)-- not my guardian, I might ask his advice.
6. --(?)-- I in your place, I don't know what I should do.
7. If it --(?)-- as you say, I had no inkling of it.
8. Yes, if I --(?)-- you, I would send her an invitation.
9. I think Betty would have more friends if she --(?)-- kinder to people.
10. I would not give the matter another thought if I --(?)-- you.

**Idiomatic Uses of Prepositions.** In training ourselves to express our meaning correctly and accurately, we must learn to employ the right prepositions in idiomatic phrases. Here are a few examples :

I was vexed *at* his carelessness.

Mother was vexed *with* me for staying out late.

Being a gypsy, she was impatient *of* all restraint.

Please, Mother, do not be impatient *with* me.

His uncle was sick *of* (or *with*) pneumonia.

Frank was sick *at* heart after his third failure.

Marjorie was sick *for* her parents and her home.

Many of our social customs differ *from* those of Orientals.

I differ *with* you, Harry, in my estimate of the play.

### Exercise

With the aid of an unabridged dictionary, write original sentences in which you use correctly the following idiomatic expressions :

agree on	argue for	consist of	live at
agree to	argue with	consist in	live by
agree with			live in
apply to	confer on	get at	live up to
apply for	confer with	get into	live within

## Exercise

Find the following words in an unabridged dictionary and list the prepositions used idiomatically with them. Indicate which of the idiomatic expressions that you find are marked *colloquial* or *slang* by the dictionary. For four of the verbs write original sentences in which you illustrate the proper use of the prepositions listed with them.

amuse	buy	depart	oblivious	see
arrive	contend	enter	search	treat

**Warnings in the Use of Prepositions.** We can greatly improve the quality of our speech and writing by making a careful study of the rules and the illustrations that follow :

1. Avoid using the wrong preposition.

*He subscribed for* (not *to*) three magazines.

He subscribed ten dollars *to* (not *for*) the community fund.

A bird's wing corresponds *to* — is similar or analogous to — (not *with*) a human arm.

Sue's dress corresponded ill *with* — was not in harmony with — (not *to*) her surroundings.

You should substitute this sentence *for* (not *by* or *with*) the one that you have written.

We arrived *at* (not *to*) camp very late.

John was adept *in* (not *at*) mathematics.

My experience was identical *with* (not *to*) yours.

He tried to get a monopoly *of* (not *on*) dairy products.

Janet rode *beside* (not *besides*) her mother on the front seat.

She seemed oblivious *of* (not *to*) her environment.

2. Do not use a preposition that is unnecessary or that violates established idiom.

Please keep *off* (not *off of*) the grass.

We invited *all* (not *all of*) our friends to come.

Our team *won* (not *won out*) in the final game.

Please let me *feel* (not *feel of*) that melon.

I have never been *inside* (not *inside of*) that house.

A large crowd stood *outside* (not *outside of*) the courthouse.  
When will your examinations be *over* (not *over with*)?  
Do you plan *to go* (not *on going*) to camp next summer?  
The next morning we *continued* (not *continued on*) our journey.  
Where were you *going* (not *going to*), may I ask?  
Where did you *live* (not *live at*) before you came here?  
We called a man to *connect* (not *connect up*) our gas stove.  
At the movies I *met* (not *met up with*) two of my friends.  
The ground was *covered* (not *covered over*) with snow.  
I remained at home *because of* (not *due to*) a bad cold.  
We left home *about* (not *at about*) seven-thirty.  
Don't you *remember* (not *remember of*) seeing them at the fair?  
We have built a tennis court *behind* (not *in back of*) our house.

3. Do not omit a preposition that is grammatically or idiomatically necessary in a sentence.

*Correct:* Mary and John have no knowledge of, or interest in, bridge.

*Better:* Mary and John have no knowledge of bridge and no interest in it.

*Incorrect:* Mary and John have no knowledge or interest in bridge.

### Exercise

Make original sentences in which you use correctly the following pairs of prepositions:

in into                  between among                  beside besides

### Exercise

In the following sentences point out, explain, and correct all errors in the use of prepositions:

1. Where are you going to, Margaret?
2. I found my cap in back of the couch.
3. He was oblivious to the noise outside.
4. Do you plan on going to the circus this year?
5. I hope they will accept of my invitation, because they are adept at charades.

6. While she talked, he continued on with his work.
7. Haven't you subscribed for that weekly yet?
8. She slipped as she stepped off of the last step.
9. The debate was not over with until ten o'clock.
10. My coat was substituted by John's.
11. There are two tennis courts in back of the hotel.
12. Grandmother won out in her argument with Uncle Ned, and he subscribed twenty-five dollars for the library fund.

**Warnings in the Use of Conjunctions.** A careful study of the illustrations that follow will help us to avoid some of the most common errors in the use of conjunctions or in the use of words that are not conjunctions:

I did the work *as* (not *like*) he had told me.  
She felt *as if* (not *like*) she had a fever.  
He acted *as though* (not *like*) he owned the school.  
I cannot go *unless* (not *except* or *without*) I have new shoes.  
Rover came *as soon as* (not *directly* or *immediately*) I whistled.  
The reason I was late was *that* (not *because*) I overslept.  
*Since* (not *Being*) the suit was small for me, I gave it to Jack.  
She never says anything *that* she does *not* giggle (not *without she giggles*).

### Exercise

A book that will help you to learn the correct use of prepositions and conjunctions is *Connectives of English Speech*, by James C. Fernald. If there is a copy of the book in your school library, spend at least half an hour in getting acquainted with it. The excellent index makes it easy for you to find what you want. This is a good reference book for you to own and use with your dictionary.

### Exercise

In the following sentences point out, explain, and correct all errors resulting from the misuse of conjunctions and from the use of words that are not conjunctions:



1. He acted like he had some trouble on his mind.
2. We set out the plants directly we received them, but, like I said, they haven't done well.
3. I cannot do this work without you help, Harriet.
4. The reason she gave for her failure to arrive on time was because her car broke down.
5. The nurse cared for me like the doctor had instructed her.
6. You look like you hadn't been taking enough exercise.
7. Without you sound an alarm immediately you discover a fire, you run a risk.
8. He never sees me without he asks me to lend him money.
9. Being he wastes his allowance money, I usually refuse him.
10. Making a boat is easy if you will do like I have told you.

**Improper Omission of Words.** In each sentence we should include all words that are needed to express our meaning correctly and accurately. Here are some specific rules to guide us:

1. Do not omit the subject and the verb or part of the verb of a subordinate clause unless the omitted subject is the same as the subject of the principal clause.

*Correct:* When *I was* in grammar school, my mother died.

*Incorrect:* When in grammar school, my mother died.

*Correct:* While studying my lessons, I heard the telephone ring.

*Incorrect:* While studying my lessons, the telephone rang.

2. Do not omit a verb form if it is different from the form used elsewhere in the sentence.

*Correct:* I have not solved the problem that you gave me and probably shall not *solve* it.

*Incorrect:* I have not solved the problem that you gave me and probably shall not.

*Incorrect:* I have not and probably shall not solve the problem that you gave me.

*Correct:* I have not written, nor am I going to *write*.

*Incorrect:* I have not written, nor am I going to.

*Correct:* The house was repainted and the rooms *were* repapered.

*Incorrect:* The house was repainted and the rooms repapered.

3. When sense, clearness, or emphasis requires an adjective, do not omit it, especially an article (*a, an, the*), a demonstrative, or a possessive adjective.

Grandmother has a yardman and chauffeur. (One person)

Grandmother has a yardman and *a* chauffeur. (Two persons)

Last week I was maid, cook, nurse, and chauffeur for our family.  
(One person)

There were fifteen apples and oranges in the box. (Fifteen in all)

There were fifteen apples and *fifteen* oranges in the box. (Thirty in all)

4. In formal writing do not omit the subordinating conjunction *that* at the beginning of a noun clause following a verb of *saying, knowing, thinking, feeling, perceiving*, etc.

*Correct:* He said *that* with my assistance he could start the car.

*Incorrect:* He said with my assistance he could start the car.

5. In formal writing do not omit *that* after *so* in the connective *so that* introducing a clause of purpose or of result.

*Correct:* I saved my money *so that* I could buy a radio. (Purpose)

*Correct:* The storm raged so violently *that* no one slept. (Result)

NOTE. For other rules and examples relating to the improper omission of words, see rule 3, p. 355.

6. In expressions of comparison do not use a singular noun to serve at the same time as both singular and plural.

*Correct:* That is one of the best *plays* that I have ever seen, if not the best play.

*Incorrect:* That is one of the best, if not the best, play that I have ever seen.

### Exercise

Indicate the word or words improperly omitted from each of the following sentences, and then read the sentence with the word or words supplied :

1. He wishes us to do the same things that he has.

2. I have no respect or confidence in such a person.
3. The room was swept and the rugs replaced in order.
4. We loved Aunt Catherine better than anybody.
5. While at home, several of my friends came to see me.
6. We applied early so we might get desirable seats.
7. Her father has not and probably never will forgive her.
8. He is one of the best, if not the best, man in town.
9. A new road has been built and sidewalks added.
10. When only one year old, my father started a savings account for me.

### Achievement Test

Without referring to your book or getting help from any other source, write a correct version of each sentence below.

1. He spoke like he meant what he said.
2. I will be eighteen years old tomorrow.
3. Whom do you think will be elected President?
4. I have never worn these kind of shoes before.
5. Due to static, we could not hear the program very good.
6. Measles make some people very ill, but they didn't bother me much when I had them.
7. Everyone should learn to think for themselves if they want to succeed in their work.
8. The crew of the ship were arrested and sent to prison.
9. A large percentage of the island population is Portuguese.
10. I cannot help but wonder where they have gone.
11. Mother would not consent to me going alone to the party.
12. If I was in your place, I would not answer the letter.
13. I should have liked to have taken the trip with them.
14. Each of them had their picture in the paper yesterday.
15. My aunt is one of those persons who likes to give advice.
16. Each of our high schools are named for some famous person.
17. No one ever suspected that the writer of the letter was me.
18. They have better manners than any children I've ever known.
19. Geraldine don't take no interest in school activities.
20. He's a better player than me, but I'm older than him.

### Achievement Test

Without referring to your book or getting help from any other source, write a correct version of each sentence below.

1. I wish that today was Sunday.
2. She cared for me like I was her own child.
3. Agnes is prettier but not so likable as her sister.
4. Each of the lawyers presented their case to the jury.
5. The jury have been considering the case for six hours.
6. I think that tomorrow will be some cooler than today.
7. If I was you, I wouldn't have nothing to do with him.
8. Being yesterday was Saturday, my chum and I went fishing.
9. Those kind of people sure cause others a lot of trouble.
10. Our team made the highest score of any team in the meet.
11. Aren't I one of the best friends that you have, Louise?
12. It ain't no use trying to argue with them kind of people.
13. After laying in bed for two months, I felt kind of weak.
14. Will I call by for you, or shall you call for me?
15. Why don't she go with mother and I, without she plans on going with someone else?
16. I do not remember of whom she said he had invited.
17. They didn't act like they was very glad to see us.
18. Before the play begun, our glee club sung several songs.
19. The end of the play was different than what I had expected.
20. When we found that we couldn't buy any tickets off him, we had to go somewheres else.

## UNIT 25

### THE RIGHT WORD IN THE RIGHT PLACE

..

**Words and Their Ways.** A word is a symbol that stands for an object, an action, or an idea. When combined with other words to form a sentence, it helps to express a thought. In each generation a number of new words are added to the English language as new things come into existence and new ideas arise; certain words already in the language acquire new and additional meanings; and some words become archaic, rare, or obsolete, as the objects, actions, or ideas for which they formerly stood cease to interest mankind. On the whole, language tends to be conservative and economical, and additions and changes in meaning are comparatively few in each generation. The fate of words is like that of living organisms: only the fittest survive.

#### Exercise

In the following list you will find words that have been coined or added to the English language during the past thirty years, some of them in your own lifetime. Tell the industry, science, art, invention, or sport to which each word belongs. If you cannot find the word in your dictionary, look it up in an unabridged edition.

amplifier	cellophane	plumcot	submarine
barrage	cinema	pulmotor	teletype
batik	dictograph	robot	tractor
calorie	fuselage	rodeo	travelogue
camouflage	microphone	scenario	vitamin

#### Exercise

Make a list of ten new words, not included in the preceding assignment, that you have recently heard or read in newspapers and magazines. Write a brief, accurate definition for each word.

## Exercise

For each of the following words give at least one older meaning and one recently acquired specialized meaning. Tell the part of speech of each word. You may want to consult an unabridged dictionary.

ace	cowl	hood	set
broadcast	drive	nose	spiritual
carrier	fleet	pilot	stick
charger	forum	project	tank
compact	gondola	release	traffic

**Good Use in Diction.** By diction is meant the choice of words to express ideas. Good use in diction demands that words have a present, national, and reputable standing in the language. A word is in *present* use if it is used in present-day speech or is found in contemporary writing. A word is in *national* use when it is employed by a majority of the people throughout the nation. A word is in *reputable* use if it is employed widely by the best speakers and writers. Unless a word satisfies all three of these requirements it is not in good use.

**The Use of Idioms.** An idiom is a phrase that in its form of expression is peculiar to a language. Usually it cannot be translated literally into another language. Many idioms cannot be justified by the strict rules of grammar, although long-continued and general usage has established them as reputable. They frequently possess a rugged, homely strength that adds greatly to the effectiveness of speech and writing. The following are a few examples of familiar English idioms:

hard put to it	for	in great extremity
get rid of	for	free oneself from
get used to	for	become accustomed to
get ready	for	prepare
in the long run	for	in the course of time
pull through	for	succeed, recover, survive
put through	for	accomplish
do away with	for	abolish, destroy

## Exercise

List other idioms. Let the class and teacher judge as to whether or not they really are idioms and as to whether or not they "possess a rugged, homely strength that adds greatly to the effectiveness of speech and writing."

Violations of Good Use. The three principal violations of good use are termed *barbarisms*, *improprieties*, and *solecisms*.

A *barbarism* is any word or expression that is not accepted as in accord with the standards of good use, as *swanky*, *flabbergasted*, *autoist*, *riled*, *opine* for *to think* or *believe*, *favor* for *resemble*, and *nowheres* for *nowhere*.

An *impropriety* is the use of a word in an incorrect sense. It is usually the result of transferring a word from its legitimate use as one part of speech to that of another or of confusing it with some other word, as *an invile*, *a steal*, *to suspicion*, *learn for teach*, *to transpire* for *to happen*, and *to allow* for *to declare*.

A *solecism* is a deviation from correct idiom or the rules of syntax; that is, it is an ungrammatical or unidiomatic combination of words in a sentence, as *like I did* for *as I did*, *those kind* for *that kind*, *plan on* for *plan to*, *a ways* for *a way*, *wants out* for *wants to go out*, *he (she, it) don't* for *he (she, it) doesn't*.

From an unabridged dictionary we may obtain accurate information as to the standing of words and certain meanings. In general, we should avoid using in our speech and writing any words or meanings that are marked in the dictionary as *Archaic*, *Cant*, *Dialectal* (*Dial.*), *Local*, *Provincial*, *Obsolete* (*Obs.*), *Rare* (*R.*), *Slang*, or *Vulgar* (*Vulg.*). Those designated as *Colloquial* (*Colloq.*) we may use in familiar conversation and intimate friendly letters but not in formal speech and writing. In an unabridged dictionary a word or meaning that is not accompanied by a restrictive label (such as those mentioned above — *Archaic*, *Cant*, etc.) is to be regarded as in good use, or as standard English.

**Slang.** Although slang words are barbarisms or improprieties, they constitute such a grave offense against good use that

they call for separate consideration. Such words as *razz*, *fake*, *dopey*, *shyster*, which have come to be used for their supposed humorous suggestiveness, are unauthorized popular coinages, sometimes called vulgarisms. Many words and expressions in good use, such as *graft*, *kick*, *cinch*, *dumb-bell*, *swell*, *rotten*, *all in*, *cut out*, *on the side*, have been given grotesque and incongruous, though often crudely picturesque, meanings that render them improprieties or barbarisms. Many other slang words result from the use of contractions, such as *exam*, *dorm*, *cl*, *phone*, *auto*, and *sub*, derived from words in good use.

Though we may feel that slang occasionally lends vividness and life to everyday speech, we should use it very sparingly even in familiar conversation. In polite conversation, as well as in all writing, we should avoid its use altogether. Only when a slang word, such as *jazzy*, expresses a meaning for which there is no reputable word are we warranted in using it. Most slang words quickly pass out of use and are entirely forgotten, and even during their lifetime they usually have but a vague, general meaning. If we desire to speak and write with clearness and accuracy, we should never allow ourselves to become dependent upon slang, for by its use we limit our vocabulary and render ourselves incapable of expressing our ideas intelligibly in words that have a definite and permanent meaning.

**Common Errors in Diction.** The following list contains a number of barbarisms, improprieties, solecisms, and slang terms. Study these words and expressions frequently; make free use of an unabridged dictionary.

*Above.* It is better not to use *above* as an adjective ("The *above* sentence is wrong") or as a noun ("The *above* is a good picture of her").

*Aggravate* should not be misused as a synonym of such verbs as *annoy*, *irritate*, and *vex*. *To aggravate* is *to make worse*.

*Alibi* is a term referring to a form of defense in law whereby the accused proves he was "elsewhere." Colloquial, an excuse.

*Almost*, *most*. *Almost* means *nearly*. *Most* is properly used to mean (1) *in the highest degree* or *to the greatest extent* and (2) *the*



greater *portion* or *number*; as, "*Most* of the passengers were drowned." *Most* used for *almost* ("I was *most* asleep when he came") is a childish error.

*And, to.* Avoid using *and* for *to*. *Correct*: "Try *to* come." "Try *to* be careful." *Incorrect*: "Try *and* come." "Try *and* be careful."

*As, that, whether.* Avoid using *as* for *that* or *whether*. *Correct*: "I don't know *whether* (that) I understood him." *Incorrect*: "I don't know *as* I understood him."

*Bad, badly.* "She feels *bad*" and "She feels *badly*" are equally correct. But see page 340. *Badly* is often misused for *very much*, *greatly*. "The house needs paint *very much* (not *badly*)."

*Because, that, the fact that.* Avoid using *because* for *that* or for *the fact that* to introduce a noun clause. *Correct*: "The *fact that* you overslept does not excuse you." "The reason I am late is *that* I overslept." *Incorrect*: "*Because* you overslept does not excuse you." "The reason I am late is *because* I overslept."

*But that, but what.* Avoid using these after the verb *doubt*. *That* alone should be used. *Correct*: "I do not doubt *that* it will rain this afternoon."

*Cannot help but.* Often misused for *cannot help* (followed by a gerund). "I *cannot help* pitying them."

*Common, mutual.* *Common* implies joint interest or possession; *mutual* implies a reciprocal relationship. Note the correct use of these words: "Mary's and Helen's letters contain many expressions of *mutual* admiration." "They have several tastes in *common*." "They have a *common* aversion to impressionistic art."

*Continual, continuous.* Avoid using these as synonymous words. *Continual* implies repetition in close succession; *continuous* implies action without cessation or interruption. "The *continual* dripping of the water became monotonous." "The *continuous* flow of the mighty stream impressed him."

*Differ from, differ with.* One person or thing differs *from* another in a certain respect. A person differs *from* or *with* another person concerning an opinion or a belief.

*Different than.* A solecism. Use *different from*.

*Doubt but that, doubt but what.* (See *But that, but what*.)

*Due to.* Misused for *on account of, owing to, because of*. *Due* may be correctly used as an adjective followed by a phrase introduced by *to*; as, "Her good health was *due to* exercise."

*Except, without, unless.* When used for *unless*, *except* is archaic and *without* is a vulgarism. "The boy will never be strong *unless* (not *without*) he eats more."

*Farther, further.* *Farther* should be used of distance, whether literal or figurative; as, "My sister can run *farther* than I." "The *farther* he wandered from the subject of the discussion, the more embarrassed his supporters became." *Further* should be employed of something additional; as, "There is nothing *further* to be said."

*Fewer, less.* *Fewer* should be used when numbers are considered; *less*, when quantities or amounts are thought of. "Grace has *fewer* colds than I because she eats *less* candy."

*Healthy, healthful.* *Healthy* means "possessing health"; *healthful* means "causing or producing health." "To be *healthy* we need *healthful* surroundings."

*Human, humans.* Avoid using these words as nouns. Say *human being* or *human beings*.

*In, into.* *In* indicates location. *Into* indicates direction. The latter usually follows verbs of motion.

*Kind of a, sort of a, style of a,* etc. Good use requires the omission of the article. "Grant likes this *kind of* soup." "I never fancied that *style of* house."

*Like.* A vulgarism when used in place of *as* or *as if*. *Like* is not a conjunction. "The tree shone *as if* (not *like*) it had been covered with diamonds." "Hold up your head *as* (not *like*) I do." *Like* may be followed by a noun or a pronoun, but not by a clause of manner or of comparison.

*Mean.* Properly used as an adjective meaning *common, base, low, stingy*. Colloquial when used for *vicious, unkind, brutal*.

*Nice* has been so overused that it has little meaning.

*Onto.* Not sanctioned by good use. Use *on, upon, or up on*.

The phrase *on to* is correctly used in such a sentence as "The boat sailed *on to* Buffalo."

*Pep* is slang. Use a reputable noun or an expression that has a more definite meaning, as *vigor*, *enthusiasm*, or *energy*.

*Proposition*. Colloquialism when used to mean *task*, *matter*, or *affair*.

*Proven*. An obsolescent past participle. Use *proved*.

*Providing*. Do not use for *provided*, *if*, *on condition that*.

*Quite*. Use *quite* only as a synonym of *entirely*, *wholly*, *altogether*. Avoid such colloquial phrases as *quite a few*, *quite a little*, *quite a lot*, *quite a number*, *quite a while*.

*Raise*, *rear*. Consult a dictionary for the distinction in the use of these words.

*So*. Colloquial when used to mean *so that*, *in order that*, and when used as a synonym of *very*. *Correct*: "We went early *so that* we could get a good seat." "I am *very* weary," or "I am *so* weary *that* I must rest." *Incorrect*: "We went early *so* we could get a good seat." "I am *so* weary."

*Some*. A solecism when used to mean *somewhat*. "We were *somewhat* (not *some*) warmer when the wind stopped blowing."

*Stop*. Though *stop* for *stay* is good usage in England, it is not so regarded in America.

*Thing*. Avoid overworking this word. Do not use such vague expressions as *certain thing*, *a sure thing*.

*Transpire*. Correctly used to mean *become known*; as, "In spite of all precaution the secret *transpired*." An impropriety when used to mean *happen*, *occur*, *take place*.

*Unique*. *Unique* means *alone of its kind*, *single*, *sole*. Like *round*, *level*, *perfect*, it cannot be compared. Avoid *very unique*, *most unique*. *Uniquic* is often misused for *odd*, *strange*, *unusual*.

*Ways*. A solecism when used for the singular *way*. "The town is only a short *way* (not *ways*) off."

*When*, *where*. Clauses introduced by *when* and *where* should not be used as predicate nouns. *When* and *where* are properly used to introduce adjective clauses and adverbial clauses and noun clauses used as subjects and as objects. *Correct*: "A jail

is a *place where* prisoners are confined." "Four o'clock is the *time when* I quit work." *Incorrect*: "A jail is *where* prisoners are confined." "Four o'clock is *when* I quit work." An exception occurs when the subject of the sentence is some such noun as *question*; as, "The question is *When* did he arrive?"

### Exercise

Some of the following sentences contain errors in the use of words; some do *not*. (1) Select all violations of good use. (2) Write original sentences in which you phrase the faulty expressions correctly. Consult the list given above and an unabridged dictionary as often as necessary.

1. She was very much disturbed because no one alluded to what had transpired.
2. The treatment seemed to aggravate, rather than improve, his physical condition.
3. When I was stopping with my aunt in the country, I met quite a unique old lady.
4. Starting out to try and get help, he soon met a mean human, who was most discouraging.
5. Provided you listen with an open mind, you are sure to change your point of view.
6. The reason he is popular is because he has learned to listen.
7. During January and February I almost froze, but now it is somewhat warmer.
8. Due to her strong constitution, the doctor thought that she would pull through.
9. By mutual agreement, they felt that he had proven his point.
10. Books bring forth marvelous trains of thought in a continual succession of pages.

**Exactness in Diction.** In expressing our thoughts we should select, as we have learned, words that are sanctioned by good use. But we should work for effectiveness by being exact, as well as correct, in selecting words. To this end we should use the dictionary for a thorough knowledge of words: general

meanings, specific meanings, synonyms, antonyms, etc. Whether or not a word is used exactly right is to be determined by reference to its context (the part of a discourse in which a word or passage occurs which throws light upon its meaning).

### Exercise

Copy each of the following sentences, using the right word. Use the rejected word correctly in a sentence of your own. Consult a dictionary for thorough understanding.

1. A mirage is an optical (allusion, illusion).
2. He (claimed, maintained) that he was right.
3. Twelve (disinterested, uninterested) men composed the jury.
4. His father (immigrated, emigrated) from Italy.
5. College offers (exceptionable, exceptional) opportunities to earnest students.
6. He succeeded by consistent (observance, observation) of the golden rule.
7. Bronson's uncle was an upright, (notorious, notable) statesman.
8. Direct utilization of solar energy has not yet proved (practicable, practical).
9. The house was almost concealed by a grove of (luxurious, luxuriant) tropical plants.
10. This is a new (specie, species) of political dishonesty.

### Exercise

Here are words close in meaning; yet they are not synonymous. Look them up in a reliable dictionary to become *thoroughly* acquainted with them; then use them in original sentences. Remember the importance of context.

abolish, abrogate  
abridgment, abstract, compendium  
ameliorate, alleviate, assuage  
comparison, contrast

contagious, infectious  
enormousness, enormity  
politician, statesman  
transparent, translucent

---

### Exercise

Here are words widely different in meaning, though sometimes confused. Deal with them in the same manner as you did with the words in the preceding assignment.

adapt, adopt	ingenious, ingenuous
condemn, condone	insidious, invidious
elegy, epitaph, eulogy	instigate, perpetrate
indigent, indigenous	supercilious, superficial, specious

### Exercise

If your vocabulary is to grow, you must add constantly to it. Begin a collection of groups of words, based on the two preceding assignments. Be exact and remember context.

**Choosing Expressive Words.** Many words have two kinds of meaning. One is what may be called the actual meaning of the word or its *denotation*; the other, its *connotation*, is what it suggests or implies in addition to its actual meaning.

To illustrate connotation, let us use the word *fist*. The actual meaning of *fist*, its denotation, is simply "the hand with the fingers doubled up against the palm." The use of the fist in fighting, however, has given the term a connotation which permits us to say, "He hit his opponent with his fist," but which makes it unlikely that we should say, "The lady held a lily in her delicate fist."<sup>1</sup>

The expressiveness of a word or a phrase depends upon both its denotative and its connotative meaning. In explanations and arguments we desire specific words that are exact and appropriate; hence we choose words primarily for their denotation. In descriptions and narratives, on the other hand, we seek for words that, by their power of suggestion and implication, will stimulate the imagination, the memory, and the emotions of hearers and readers; we therefore select words that, besides being exact and appropriate, are rich in connotation.

<sup>1</sup> This paragraph is based on one in Greenough and Kittredge's *Words and Their Ways in English Speech* (The Macmillan Company), p. 224.

Poetry, as we are aware, depends for its effectiveness largely upon the suggestive power of words.

### Exercise

Give the actual meaning, or denotation, of each of the words listed below. Then state as clearly as you can what the word connotes; that is, tell what thoughts and emotions cluster about it in your mind:

argosy	castle	Halloween	ravenous
aroma	crusader	minstrel	sandwich
bleak	dentist	peasant	stadium
brigand	desperado	pilgrim	tournament
brocade	glean	propaganda	vagabond
caravan	gypsy	prowl	yuletide

### Exercise

List all the connotative words that you find in "The Dead Bee." Show what the poem gains by the use of these words. Note how appropriately these connotative words develop the subject matter of the poem.

#### THE DEAD BEE

Beside me there is resting  
 A great biography,  
 That crumpled panorama —  
 The history of the bee.  
 A husk of ebony velvet,  
 A powdering of gold,  
 Lies, at the end, a bankrupt  
 With honey still unsold.  
 What an expensive failure —  
 (Sheriffs are in the air)  
 Barrels of good wild honey —  
 Nobody knows just where;  
 Only a little bankrupt,  
 Truly too tired to care.

NATHALIA CRANE

**Vividness through the Use of Picture Words.** Mrs. Rawlings, in her book *The Yearling*, thus describes two dogs, Julia and Rip, attacking a bear, "old Slewfoot":

The dogs had him at bay. He swayed sideways on his thick short legs, growling and baring his teeth. His ears were laid flat in his fury. When he turned his back for further retreat, Julia nipped at his flanks and Rip rounded him to spring for his shaggy throat. He slashed at them with great curved claws. He backed away. Rip swung behind him and sank his teeth in a leg. Slewfoot squealed shrilly. He wheeled with the swiftness of a hawk and raked the bulldog to him.

The vividness of this passage results from the writer's skillful use of well-chosen words and phrases. From them we get definite impressions.

### Exercise

Point out all the vividly effective words and phrases in the passage above from *The Yearling*. Note, particularly, the verbs, which appeal to our senses of sight, sound, and touch, thereby stimulating our imagination. Note, also, the effective use of simple words and short sentences. Then study and explain in a similar manner the following selection from Keats:

St. Agnes' Eve — Ah, bitter chill it was!  
The owl, for all his feathers, was a-cold;  
The hare limp'd trembling through the frozen grass,  
And silent was the flock in woolly fold:  
Numb were the Beadsman's fingers, while he told  
His rosary, and while his frosted breath,  
Like pious incense from a censer old,  
Seem'd taking flight for heaven, without a death,  
Past the sweet Virgin's picture, while his prayer he saith.

### Exercise

Select from your own reading a passage similar to one of those given above. Use it in the same way.



**Enemies of Effectiveness.** In making our diction exact, appropriate, and expressive we should be careful not to impair the effectiveness of what we have to say by (1) needless repetition, (2) exaggeration, (3) trite expressions and hackneyed quotations, and (4) "fine writing."

1. *Needless repetition.* *Tautology*, which consists in the repetition of the same words or the use of synonymous words in close succession, and *redundancy*, which consists in the use of superfluous words, should be avoided. Such an expression as *his own individuality and personality* illustrates tautology; such phrases as *return back* and *repeat again* illustrate redundancy. Be as concise as clearness will permit.

2. *Exaggeration.* Many of us, by overworking *very* and *most*, have well-nigh destroyed the effectiveness of these words. Also, such modifying words as *adorable*, *elegant*, *exquisite*, *ghastly*, *gorgeous*, *lovely*, *marvelous*, *horribly*, and *superbly* have lost their force because of being used inexactly. Be accurate, moderate, and sincere.

3. *Trite expressions and hackneyed quotations.* Trite expressions and hackneyed quotations (clichés, as they are sometimes called) can do much to rob a piece of writing of its desired effectiveness. Such phrasing will sometimes create an impression of mental poverty in the writer which blinds his readers to the good qualities of his work.

### Exercise

Substitute a fresher and, if possible, more expressive phrase or sentence for each of the following:

Silence reigned supreme.  
the irony of fate  
order out of chaos  
the velvety grass  
a few well-chosen words  
slowly but surely

the teeth of the gale  
the strait and narrow way  
plain living and high thinking  
better late than never  
method in his madness  
There's no place like home.

4. "*Fine writing*." "Fine writing" is "rich diction applied to a plain subject, or lofty words to a weak idea." Since its use indicates insincerity or affectation on the part of the speaker or writer, and since it distracts the attention of the reader, "fine writing" is one of the worst enemies of effectiveness. The boy who, during his school days, had written *sumptuous repast* for *meal*, *partake of* for *eat*, *palatial residence* for *house* or *home*, later in life, as the editor of a small newspaper, wrote the following :

The lovely and elegant home of that crown prince of hospitality, the big-hearted and noble-souled Daniel Stone, was a radiant scene of enchanting loveliness, for Cupid had brought one of his finest offerings to the court of Hymen; for the lovable Miss Julia, the beautiful and accomplished daughter of Mr. Stone and his refined and most excellent wife, who is a lady of rarest charms and sweetest graces, dedicated her life's ministry to Dr. Howard K. Wortham, the brilliant and gifted and talented son of that ripe scholar and renowned educator, the learned Professor Wortham, the very able and highly successful president of the Female College.

### Exercise

In the following sentences point out examples of tautology, redundancy, exaggeration, trite expressions, hackneyed quotations, and "fine writing." Rewrite each sentence to improve its effectiveness.

1. I absolutely adore lobster salad.
2. Then there came a dull thud that was clearly audible to our ears.
3. The gentlemen's cleansing-establishment was entirely devoured by the consuming element in our recent disastrous conflagration.
4. The lake stretched before us like a vast mirror of silver, while all around us the feathered songsters were caroling their morning matins.
5. I am terribly sorry that I have kept you waiting for ages, but haste makes waste, you know.

6. On Easter Sunday our esteemed former citizen, Mr. Floyd Agnew Perkins, deserted the ranks of single blessedness and became a happy benedict, being united in the bonds of matrimony with Miss Eustacia Farley, one of our most talented musicians and the paragon of her sex. The happy pair will reside in Mortonville, where Mr. Perkins is at present engaged in commercial pursuits.

### Exercise

From your own vocabulary and from your observation of the speech of others make a list of tautologous, redundant, trite, exaggerated, and affected expressions.

### Exercise

Here is a short descriptive theme by a high-school pupil. Read it carefully to criticize it fairly, using such knowledge of effective writing as you now have. Be very specific in your conclusions.

### REVELATION

Booming and thundering with defiance, the low-hanging clouds rushed toward the distant mountains on the other side of the Shenandoah Valley. Thousands of feet below, the dismal shadows of the clouds swept over the treetops and meadows, fleeing from the brilliant rays of the sun and revealing a valley beaming with the colors of summer.

The moist wind and rain had so freshened the valley that it appeared to have been scrubbed by a mighty giant. The threads of rivers danced with reflected light as they raced each other the length of the valley. The tiny farmhouses were diamonds on a carpet of green velvet. Suddenly the far-off mountains broke forth from their dark robe to reveal a symphony of purple, green, and blue, thus transforming the entire scene into a whirlpool of color and life.

*Written by a High-School Pupil*

## UNIT 26

### IMPROVING OUR ENUNCIATION AND PRONUNCIATION

”

The clear, correct utterance of words is one of the most important elements in effective speaking. Success in this particular adds luster to a speaker's name; failure, on the contrary, may ruin an otherwise powerful address. The main factors in clear utterance are the correct *pronunciation* and distinct *enunciation* of words and a clear, strong speaking voice.

**Correct Pronunciation.** Pronouncing a word correctly requires (1) giving the right sound values to the letters, both vowels and consonants; (2) dividing the word correctly into syllables; (3) accenting the proper syllable or syllables.

#### Exercise

Read aloud the following passage, giving full sound values to the vowels, but omitting the consonants. Then reread, pronouncing the words in full. Explain the difference in sound and sense effect.

In a drear-nighted December,  
Too happy, happy tree,  
Thy branches ne'er remember  
Their green felicity:  
The north cannot undo them,  
With a sleety whistle through them;  
Nor frosted thawings glue them  
From budding at the prime.

JOHN KEATS

Since success in both the social and the business world depends in large measure on correct speech, easily understood and

attractive and compelling in effect, it is essential that we make ourselves *absolutely certain* of the correct sound values of the letters in a particular word and that we then pronounce the word properly. To this end we should make ourselves familiar with the diacritical marks in a good dictionary, if we have not already done so, and learn to pronounce the sounds that they represent. We shall find that this knowledge helps us both to grasp easily the pronunciation of new words as given in the dictionary and to keep our pronunciation of familiar words exact.

**Diacritical Marks.** The sound produced by naming a letter is called the name-sound. All vowels and many consonants have more than one sound, so that the language possesses a surprisingly large number of different sounds and sound combinations.

### Exercise

Copy the following words. With the help of a good dictionary place the correct diacritical marks over the vowels that are sounded; cross out those that are not sounded.

abide	canary	justify
accumulate	citizen	literature
actually	consecrate	musician
amenities	dye	peninsula
audacious	fast	rigid
badde	find	squash
before	gone	waffle
bibliography	government	wander
broom	hearth	yacht
calf	jury	zebra

### Exercise

Learn the different sounds which your dictionary gives for each of the vowels: *a, e, i, o, u*. The sooner you memorize these, the quicker will go your work in learning to pronounce correctly.

## Exercise

With the help of your dictionary place the proper diacritical marks over all the vowels that are sounded in the words given below, and then pronounce each word carefully until you have mastered the correct pronunciation. Pay strict attention to the different lengths of vowel sounds. (Do not mark in this book.)

afford	depend	genuine	regulate
arid	duplicate	heroine	riddle
butter	erase	history	root
chill	event	homage	stupid
chorus	finance	justice	subtle
citadel	foot	novel	unanimous
crux	fragment	nymph	wolf

## Exercise

Mark with diacritical marks the vowels that are sounded in the following list of words and pronounce the words correctly:

accord	dawn	learn	toss
bird	dearth	loft	work
curve	girl	office	wrong
dairy	gnarl	parent	zoology

Certain consonants have more than one sound. The letter *c* may be soft, as in *center*, or hard (like *k*), as in *picture*. Similarly, the letter *g* may be soft, as in *fragile*, or hard, as in *gloaming*. The letter *s* may be soft, with the sound of *z*, as in *visible*, or sharp, with its name-sound, as in *yes*. *Th* may be voiced (that is, uttered with voice), as in *breathe*, or it may be voiceless, as in *breath*. *X* is voiced in the word *exists*, where it sounds like *gz*, or it is voiceless (*ks*), as in *wax*. *Ch* is sounded as *ch*, as in *chase*; as *sh*, as in *chauffeur*; or as *k*, as in *architect*.

### Exercise

1. Find five words to illustrate each of the varied consonant sounds pointed out above. If your teacher approves, ask a committee to collect all the lists and make a class list for vocabulary uses.

2. Pronounce all the words correctly.

3. Write twenty sentences, using in each sentence as many words from the list as you can contrive sensibly.

### Exercise

1. In the exercise on page 377, you learned the various sounds of the vowels. With the help of your dictionary, find and bring to class two words to illustrate each sound of the five vowels.

2. Pronounce the words correctly.

3. Write fifteen sentences, using as many of the words as possible.

### Exercise

Write a composition on a subject of your own choice, using at least twenty words from the lists compiled thus far. Read it to your class, pronouncing your words correctly and clearly.

**Syllabication.** Syllabication is the process of dividing words into the proper units of pronunciation. A single unit of pronunciation is a syllable. It consists of a vowel or vowel sound, preceded or followed (or both) by one or more consonants or consonant sounds. It is either a whole word or a division of a word which can be pronounced with a single effort of the voice. Proper syllabication is a help to good pronunciation and is particularly useful in reading new words. For general rules of syllabication see Unit 27, "Skill in Word-Building and Spelling," pp. 395-396.

### Exercise

1. With the help of the suggestions above, checked by the use of your dictionary, divide the words given below into syllables.

2. Then pronounce each word correctly.

3. Write ten sentences, using *fifteen* of the words.

abnormal	clarification	exquisite	necessitate
alias	coadjutor	fictitious	preferable
anonymous	cognomen	hospitable	professionalism
apprehension	contradictorily	illustrate	querulousness
catastrophe	discernible	incendiarism	quintuplet
centenary	disheveled	inhabitable	reinstate
charitable	exploitation	longevity	umbrella

### Exercise

First, read the following selection to yourself, syllable by syllable; then read it aloud:

A steadfast concert for peace can never be maintained except by a partnership of democratic nations. No autocratic government could be trusted to keep faith within it or observe its covenants. It must be a league of honor, a partnership of opinion. Intrigue would eat its vitals away; the plottings of inner circles who could plan what they would and render account to no one would be a corruption seated at its very heart. Only free peoples can hold their purpose and their honor steady to a common end and prefer the interests of mankind to any narrow interest of their own. — WOODROW WILSON

**Accent.** Accent is the stress given to certain syllables of words when they are spoken. It adds both clearness and music to language.

### Exercise

1. Find ten words in the dictionary with both primary and secondary stress indicated. Pronounce these words clearly. Your classmates will name the syllables accented.



2. From the words provided by the class, you and your classmates will make a composite list of fifty and mark the accents. Pronounce the words correctly in unison.

**Enunciation.** Enunciation is the act of speaking words. Distinct enunciation is speaking words clearly and completely, that is, articulating each syllable so that every letter-sound that should be heard can be heard easily. We should remember never to swallow our words. We must make use of the tip of the tongue and the lips to help in forming sounds. We must keep the organs of speech sufficiently relaxed to respond to our needs. Let us be careful not to slur syllables or clip sounds. We must learn to speak fully, correctly, completely.

#### Exercise

Read to your class a poem of twenty or thirty lines that you like to enunciate clearly. Do not hurry, but do not lag. Pronounce correctly. What have your classmates to say about your rendition?

#### Exercise

Ask your teacher to suggest a good prose passage for you to read to your class. Read it aloud at home until you feel that you read it well; then read it to the class and let them decide how well you read it.

**A Pleasing Presence.** When addressing others we should remember always to take a proper position, whether sitting or standing, for that gives dignity and ease. We must never allow ourselves to slump. Calmness and self-control under all circumstances are necessary to complete success. As we know, deep, regular breathing from the diaphragm will help us to keep our serenity under the most trying circumstances.

A clear speaking voice, pleasant, flexible, resonant, is a precious possession. It is very important in the pronouncing and

enunciating of words. We should keep our voice in good trim by proper relaxing and breathing exercises and by reading selections of many different kinds to help us to spontaneity and beautiful, varied, and appropriate tone quality. Let us take ourselves in hand and make ourselves perfect instruments for the expression of thought through speech and gesture.

### Exercise

Enunciate clearly the following words :

1. Words with beginning syllables often slurred or mispronounced :

begin	difficult	entire	intact
decide	diphthong	escape	perspiration
designate	dissect	especially	procession

2. Words with internal letters often slurred or mispronounced :

aerial	difference	implement	picture
average	governor	laboratory	recognize
diamond	grandfather	length	several

3. Words with end letters or syllables often slurred or mispronounced :

abundant	jewel	parted	singing
appreciate	kept	piano	slept
borrow	moment	premier	wept
clothes	moths	running	with
depth	narrow	sect	yellow

### Exercise

1. Enunciate clearly the following expressions :

and so	for him	give me	used to
at all	get it	ought to	would have

2. Enunciate clearly the following sentences :

Should you like to go?

Did you hear me?

Don't you hurry.

Why aren't you going?

What is your number?

What do you want?

**Exercise**

1. Make a list of twenty-five words commonly mispronounced. Read them to the class and have them enunciated correctly by the class in unison.

2. Have the class compile a list of a hundred such words and use them for practice in enunciation until everyone pronounces and enunciates every word correctly and distinctly.

**Exercise**

Find two short poems and two short prose passages that will give good practice in enunciation and pronunciation and read them aloud to the class. Pool the passages brought in by the class and use them for practice work through the year.

**Exercise**

1. With the help of your teacher make a list of twenty-five topics suitable for oral compositions to be given before your class or your school. Perhaps the lists of topics throughout this book will be suggestive. Prepare and give one of these oral compositions. Observe in delivery all the requirements of pronunciation, enunciation, and good expression in general.

2. Make it your practice always to read aloud passages from the literature assigned for study by your English teachers. Apply all the rules and exercises that you know to help you to achieve correct, attractive, and forceful expression.



Gendreau

*A Good Secretary Must Know How to Spell*

## UNIT 27

### SKILL IN WORD-BUILDING AND SPELLING

"

**Word Composition.** English has a complex and varied vocabulary. Among the languages that have contributed to the English vocabulary are Latin, French, Celtic, the Teutonic languages (German, Swedish, Norwegian, etc.), Greek, Italian, Spanish, Portuguese, Hebrew, Arabic, Sanskrit, Persian, Slavic (Russian, Serbian, etc.), American Indian, African, Chinese, Japanese, Hawaiian, and Malayan. Partly because of the rich background which English possesses, the study of the way in which English words are built can be rewarding.

English contains many *simple* words, such as *do, send, time, go, pen, cat, down, in*, which have no prefix or suffix.

English contains also many *derivative* words, which are formed in three ways: (1) By adding a prefix, a suffix, or a prefix and a suffix to a simple word; *nonsense, sensible, nonsensical*. (2) By adding a prefix, a suffix, or a prefix and a suffix to a root or stem<sup>1</sup>; from the root *ag*, "drive," for example, we have such derivative words as *agile, react, and transaction*. (3) By joining two or more roots or stems, with or without prefixes or suffixes: *philanthropy, aristocracy, nondemocratic*.

The language contains also many compound words, which are formed by joining two or more simple words (*bellboy, man-of-war, blowout*), two or more derivative words (*grimy-handed*), or simple and derivative words (*light-footed, good-humored*).

**Common Prefixes.**<sup>2</sup> One or more letters or syllables placed before a root or stem or a word are called a prefix. In the list below are some of the most common prefixes.

<sup>1</sup> The root (or base) and the stem of a word are sometimes identical; more often they are not. For the purposes of our present study, however, it is not necessary to distinguish between them.

<sup>2</sup> The lists of prefixes, suffixes, and roots and stems in this chapter are made up almost entirely from similar lists in Ball's *Constructive English* (Ginn and Company), by permission of the author.

- ab, a* (away from): abduct, avert  
*ad, ac, af, ag, al, an, ap, ar, as, at, a* (to): adverb, accept, affect, aggressor, allure, announce, appendage, arrive, assist, attach, ascend  
*ante* (before): anteroom, antedate  
*anti* (against, opposite): antipathy, anticlimax  
*bi, bis* (two, twice): biennial, biscuit  
*circum* (round, about): circumvent, circumference  
*com, con, col, cor, co* (with, together): compile, connect, collision, correlative, coincidence  
*contra, contro, counter* (against, opposite): contralto, controversy, counterfeit  
*de* (from, down from): deciduous, depart, decapitate  
*dia* (through): diameter, diagonal, diaphanous  
*dis, dif, di* (apart, away, not): disjoin, dishonest, diffident, digestion  
*epi, eph* (on): epigram, ephemeral (for a day)  
*ex, ef, e* (out of, out): except, exaggerate, effect, elect  
*fore* (before, in front): forenoon, forecastle  
*hyper* (over, beyond): hypercritical, hyperbole  
*hypo* (under, less than): hypotenuse, hypochondria  
*in, il, im, ir, em, en* (into, in, within, on): indent, intrude, illuminate, imbibe, irruption, embrace, encourage  
*in, il, im, ir* (not): inability, illegible, impurity, irregular  
*inter* (between, among): interjection, intermission  
*intro, intra* (within): introspection, intramural  
*mis* (ill, wrongly): mislead, mishap  
*non* (not): nonproductive, non-American  
*over* (over, beyond, in excess): overthrow, oversight, overfed  
*per* (through, thoroughly): perspicuous, perfect, perturb  
*post* (after): posthumous, postpone  
*pre* (before): premature, prevent  
*pro* (forward, before, in place of, for): promote, pronoun, pro-British  
*re* (back, again): retract, re-enter  
*se, sed* (apart): select, secure  
*sub, suc, suf, sug, sup, sus* (under): subtract, succeed, suffuse, suggest, suppress, suspense  
*super, sur* (above, over, beyond): superfluous, surfet  
*syn, syl, sym, sy* (with, together): syntax, syllable, symphony, system

*trans, tra, tres* (across) : transition, traverse, trespass  
*in* (not ; with verbs it denotes the opposite action or intensifies) :  
unkind, unlock, unloose  
*under* (under, insufficient) : underline, underfed  
*uni* (one) : unidirectional, uniform, unicellular

**Common Suffixes.** One or more letters or syllables placed after a root or stem or a word are called a suffix. In the list below are some of the most common suffixes.

*able, ible* (capable of being, worthy to be, capable of) : desirable, peaceable, indestructible  
*acy, ance, ancy, ence, ency* (quality, state, action) : efficacy, abundance, constancy, independence, expediency  
*age* (act, condition) : breakage, bondage  
*al, ial* (pertaining to) : normal, celestial  
*an, ian* (belonging to, pertaining to) : sylvan, human, Christian  
*ant, ent* (-ing, one who, thing which) : claimant, dependent  
*ar, ary* (pertaining to, connected with, like) : insular, imaginary, voluntary  
*ate* (forming adjectives, nouns, and verbs) : temperate, advocate, assassinate  
*dom* (dominion, state) : Christendom, wisdom  
*eer, ier* (agent) : charioteer, financier  
*er, ier, yer* (agent, person connected with) : player, clothier, lawyer  
*ful* (enough to fill, full of, abounding in) : graceful, awful, beautiful  
*fy, fic, ify* (make, causing) : amplify, pacific, Frenchify  
*hood* (state, condition) : manhood, falsehood  
*ic* (belonging to, of the nature of) : quixotic, aquatic  
*ile, il* (pertaining to, capable of) : docile, mobile, utensil  
*ion, sion, tion, ation* (state, action, result) : solution, decision, caution, starvation  
*ish* (belonging to, like) : Scottish, boyish  
*ist* (person connected with, devoted to, skilled in) : artist, botanist, florist  
*ity, ty* (state, condition) : acidity, cruelty, calamity  
*ive* (tending to, having the nature of) : conclusive, active  
*ize* (forming verbs) : catechize, satirize

*less* (without, unable to) : spotless, witless  
*ly* (forming adjectives and adverbs) : unexpectedly, partly  
*ment* (action or its result) : adornment, embezzlement  
*ness* (state, condition) : kindness, weakness  
*or* (action, agent) : clamor, donor  
*ory* (pertaining to, serving for, place where) : prohibitory, factory  
*ose, ous* (full of, abounding in) : grandiose, joyous  
*ship* (state or condition, office, skill) : marksmanship, leadership  
*some* (having a large amount of, given to) : fearsome, quarrelsome  
*tor, sor* (doer, agent) : impostor, assessor  
*tude* (state, condition) : altitude, multitude  
*ure* (act, process, result, state, office) : exposure, ligature, culture, picture, prefecture  
*ward, wards* (direction to) : backward(s), eastward(s)

**Common Roots and Stems.** The following list contains some of the roots and stems derived from Latin and Greek that are most frequently used in the formation of words :

*ag, ac* (drive, lead, do) : agitate, act, transaction  
*aud* (hear) : audience, auditorium  
*auto* (self) : automatic, automaton  
*bene* (well) : benefactor, beneficiary  
*biblio* (book) : Bible, bibliography  
*bio* (life) : biography, amphibious  
*cap, cep, cip* (take, hold) : capable, reception, recipient  
*ced, ces* (give way, yield) : concede, intercession, recess  
*chron* (time) : chronology, chronometer  
*cred* (believe) : credulous, creed  
*dem* (people) : democratic, epidemic  
*dic* (say, speak) : dictate, dictionary  
*duc* (lead) : conductor, deduct  
*fac, fec, fic* (make, do) : benefactor, perfect, efficient  
*fer* (bear, carry) : confer, difference  
*ger, ges* (carry) : belligerent, indigestion  
*grad, gres* (step) : gradual, transgress  
*graph, gram* (write) : autograph, diagram  
*hes, her* (stick, cling) ; adhesion, coherent  
*jac, jec* (throw) : ejaculate, interjection



*leg, lig, lec* (pick, gather, read) : college, eligible, legible  
*liber* (free) : liberty, liberate  
*mit, mis* (send) : commit, mission  
*mov, mo* (move) : movable, emotion  
*pat, pas* (bear, suffer) : patient, passion  
*pend, pond, pen* (weigh, hang) : expend, ponderous, expense  
*phon* (voice) : megaphone, phonics, symphony  
*poli* (city) : politics, police  
*pon, pos* (put, place) : component, compose  
*port* (carry) : transport, import  
*rup* (break) : disrupt, bankrupt  
*sci* (know) : science, omniscient  
*scrib, scrip* (write) : scribe, description  
*sec, seg* (cut) : intersect, segment  
*sent, sen* (perceive, think) : resent, presentiment, sense  
*spec, spic* (look) : specimen, suspicion  
*tele* (at a distance) : telepathy, telephoto  
*ten* (hold) : tenacious, contentment  
*trah, trac* (draw) : subtrahend, retract  
*urb* (city) : urbanize, urbanity  
*vad, va* (go) : invade, pervade  
*ven* (come) : revenue, prevent, adventure  
*vert, ver* (turn) : convert, invert, version  
*via, vi* (way, road) : viaduct, devious  
*vid, vi* (see) : evident, visual  
*viv* (alive, living) : vivid, convivial, vivacious  
*voc* (call) : convocation, vociferate

### Exercise

Do you know how to study prefixes, suffixes, and roots or stems in an unabridged dictionary? Choose three prefixes, three suffixes, and three roots or stems from the lists above and look them up in an unabridged dictionary. Tell what the dictionary says about each, especially the language from which each is derived. If you do not find in the dictionary the first three roots or stems that you select, choose others until you have three

that the dictionary does list as separate entries. What name does the dictionary give to the roots or stems that it lists? Why is this name appropriate?

### Exercise

Make a list of seven common simple words. From these construct at least twenty-one derivative words. Use both prefixes and suffixes. Try to construct at least one word with two prefixes or two suffixes — for example, *play-ful-ness*.

### Exercise

Pick out fifteen roots or stems from the list of roots and stems above. From these make forty derivative words by using the lists of prefixes and suffixes. Can you make two or three of your derivatives without prefixes and suffixes?

### Exercise

Classify each of the following words as simple, derivative, or compound. Point out prefixes, suffixes, and roots and stems, and point out the words that are joined to form each compound word.

transfer	friendship	ungrateful	seize
sorrowful	democracy	telegraph	urban
cloud	homesickness	hardihood	remove
beneficent	dictaphone	farewell	gradual
background	intractable	delegation	disport

**Determination Needed in Learning to Spell Correctly.** When we reach the upper years in high school, we should be confident that we can spell the words we ordinarily use in our written compositions. We have by this time acquired three vocabularies: the words we use in speaking, those we use in reading, and those we use in writing. The letters of these last we have traced over and over again. If we have persisted in bad spelling habits, there is only one way to break them — the will to do so.

The practice of spelling correctly is brought about chiefly by looking attentively at a word to be sure that we see all the letters present and only those present and to be sure that we see the exact placement of every letter: "*prepare*," not "*perpare*." We should also hear the sound *pre* and not *per*. We must endeavor to associate closely in our minds two perceptions, the visual and the auditory. Once we have definitely related them, our task is to fasten them in our memory by spelling the word aloud and by writing it correctly until we never make a mistake. Our aim is to reach the point where we form the letters of the common words with never a thought. Over some words, however, everyone pauses. For this reason, we should all have on our desks a dictionary to which we can frequently turn. In the long run its use saves time.

### Exercise

Below is a list which includes some of the words commonly misspelled in high-school themes. Read this list over to be sure that you have mastered each word. In case of doubt, look at the word, pronounce it aloud, spell it aloud, and write it correctly. Then turn over your paper, and write it five times on the other side. Now ask your teacher to dictate the list to you. Do not be satisfied until you have made a perfect score.

always	hear	principal	though
believe	heroes	principle	through
busy	knew	prophecy	together
choose	loose	prophesy	Wednesday
coming	lose	seize	weird
development	niece	siege	whether
forty	peace	leisure	women
grammar	pleasant	separate	writing

### Exercise

For two weeks keep a list of your misspellings in everything that you write. If you are proficient in spelling, you will have fewer than ten different errors. If you are a poor speller, you

will probably have between twenty-five and thirty-five. You will discover that you continually make the same mistake. List these blunders, putting at the beginning the worst offenders. Place beside each word the number of times that you have misspelled it. Then drill yourself by looking at the word, by pronouncing it correctly aloud, by spelling it aloud, and then by writing it. When you are sure that you have conquered these enemies, get somebody to dictate your list to you. Do not feel content until you can spell each word accurately whenever the need arises.

**Rules for Spelling.** *Rule 1.* Words of one syllable ending in a single consonant preceded by a single vowel double the final consonant before a suffix beginning with a vowel.

bat	batted	batting	batter
dip	dipped	dipping	dipper

*Rule 2.* Words of more than one syllable, accented on the last syllable, ending in a single consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel.

concur	concurred	concurring	concurrence
transmit	transmitted	transmitting	transmitter

EXCEPTIONS: *inferable, transferable.*

Words of more than one syllable, *not* accented on the last syllable, ending in a single consonant preceded by a single vowel, do *not* double the final consonant before a suffix beginning with a vowel.

differ	differed	differing	difference
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A few words in this latter group may be spelled with either a single or a double consonant: *traveler* or *traveller*, *marveled* or *marvelled*, *caroling* or *carolling*.

*Rule 3.* Words ending in silent *e* drop the *e* before a suffix beginning with a vowel.

move	moving	movable
preserve	preserving	preservation

NOTE 1. Words ending in silent *e* following *c* or *g* retain the *e* before a suffix beginning with *a* or *o*, in order to preserve the soft sound of *c* and *g*.

service	serviceability	manage	manageable
peace	peaceable	outrage	outrageous

NOTE 2. Words ending in *ie* drop the *e* and change the *i* to *y* before a suffix beginning with *i*.

lie	lying	vie	vying	hie	hying
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NOTE 3. A few words retain final *e* before the suffix *ing*.

tinge	tingeing	toe	toeing	singe	singeing
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**Rule 4.** Words ending in silent *e* usually retain the *e* before a suffix beginning with a consonant.

improve	improvement	woe	woeful	love	lovely
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*Judgment* and *acknowledgment* are preferably spelled without the final silent *e* of the primitive form.

NOTE. A few words drop final *e* before a suffix beginning with a consonant.

due	duly	true	truly	infallible	infallibly	able	ably
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**Rule 5.** In words containing *ei* or *ie* put *i* before *e* when the combination is pronounced as *ee*, except after *c*.

retrieve	piece	shriek	perceive	relief
receipt	besiege	conceit	fiend	receive

EXCEPTIONS: *either*, *neither*, *leisure*, *weird*, *seized*.

NOTE. When the combination of the two vowels has the sound of long *a*, long *i*, or short *e* or *i*, *i* generally follows *e*.

faint	heir	seismograph	deign	foreign	height
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EXCEPTIONS: *mischief*, *patient*, *friend*.

**Rule 6.** Words ending in *y* preceded by a consonant usually change *y* to *i* before a suffix.

happy	happiness	easy	easily
pretty	prettily	fortify	fortified

NOTE. Final *y* is retained before the suffix *ing*.

accompany	accompanying	satisfy	satisfying
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**Rule 7.** The final letter of a word or prefix is generally retained before the same letter in the suffix or root.

responsible	irresponsible	spell	misspell
natural	naturally	open	openness

**Rule 8.** A word ending in *ll* generally drops one *l* when used as a prefix or suffix.

fulfill	handful	welfare	fulsome	altogether
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**EXCEPTION:** *spellbinder*.

### Exercise

Decide to which of the eight rules just given you need to pay most attention. Learn not only the rule or rules but also the examples. Discover and list other words to which this rule or these rules apply. Note also any exceptions that you can find.

### Exercise

Make a list of the proper names in your courses in history, English, and science which you are likely to misspell. Be sure you pronounce and see each correctly. Divide each into syllables. Work until you have conquered each name.

### Exercise

From the lists which each of you prepared for the last exercise make, in class, a composite list of the fifty commonest names. After all have had a chance to study these, your teacher will dictate them to the class. No one should be content with less than a perfect score.

### Exercise

Do you know how a dictionary indicates that a word has more than one correct spelling? Look up in a dictionary, preferably in an unabridged dictionary, fifteen of the words listed below. For each word tell how the dictionary indicates another correct spelling or other correct spellings and tell what the additional spelling or spellings are. (The spelling that the dic-

tionary prints first is the spelling that it prefers, and therefore is the one that you should adopt unless your teacher directs otherwise.)

acknowledgment	center	fulfill	practice (verb)
adviser	criticize	honor	program
although	defense	installment	reveler
anesthetic	dialogue	labor	tranquillize
boulder	disk	mold	traveled
busses	enclose	molt	travelogue
canceled	enrollment	offense	worshiper

**Foreign Plurals.** English contains many words, especially words from Greek and Latin, which even today retain their original plurals. Examples are *crisis*, *crises*; *datum*, *data*; *alumnus*, *alumni*. Some such words have a regular English plural, as well as a foreign plural: *amoeba*, *amoebae*, *amoebas*; *appendix*, *appendixes*, *appendices*. Sometimes the foreign plural is preferred (*amoebae*); sometimes the English plural is preferred (*appendixes*). A dictionary prints the preferred form first. Sometimes there is a difference of meaning between the two plurals: *genius*, *geniuses*, *genii*. (What does *geniuses* mean? What does *genii* mean? If you do not know, consult a dictionary.)

### Exercise

If each pupil contributes five words with foreign plurals, the class will collect a fair-sized list. If a word has also a regular English plural, give that too and indicate which of the two forms is preferred; or, if there is a difference of meaning between the two forms, explain the difference.

**Syllabication.** In writing we must always follow these rules of syllabication when we are dividing a word at the end of a line:

1. Always use a hyphen to show the division of a word.
2. Never divide a word of one syllable.
3. It is preferable to avoid a division which, at the end or at the beginning of a line, results in only one letter — for example, *a-moeba*, *hast-y*.

4. In most words containing double consonants, make your division between the consonants.

al-lay                  gram-mar                  bel-li-cose                  sun-ning

5. In most derivative words formed from a simple monosyllabic word ending in a double consonant, do not divide the double consonant if the suffix begins with a vowel.

pull-ing                  cuff-ing                  tall-er                  pass-a-ble

6. Never divide two consonants that together constitute a single sound; as, *ch, rh, gh, gth, ph, sh, th, tch, ght*.

search-ing                  Phil-a-del-phi-a                  length-en                  straight-en

7. Except for diphthongs and certain other vowel combinations, divide two vowels occurring together, as in *i-de-al*.

8. A consonant between two vowels is ordinarily placed with the following syllable, as in *beau-ti-ful*.

We shall find the rules just given of considerable help when we have occasion to divide a word at the end of a line. These rules, however, and even several additional rules which might be given, will sometimes fail us or will seem to fail us, and at such times we should consult a dictionary. We should, of course, be sure that we know how the dictionary that we use indicates syllabication.

### Exercise

Divide the following words into syllables. Then check each of your divisions against a dictionary. What is your score?

alien	conscience	magic	ranger
anxious	drama	mortgage	righteous
buoyant	dramatis personae	national	schedule
capacity	habit	natural	spiritual
complexion	habitual	omniscient	wager

### Exercise

Reread one of your themes. Make a list of your errors in dividing words at the ends of lines. Correct them.



## UNIT 28

# MASTERING CAPITALIZATION AND PUNCTUATION

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**Guiding Our Readers.** Our problem in writing is to guide our readers in getting our meaning as easily and as accurately as if they were listening to us speak. As we know, clear thinking, orderly arrangement of our thoughts, logical paragraphing, correct sentence structure, good form in preparing our manuscript, and legibility are of first importance in solving our problem. Then, by *intelligent* capitalization and punctuation, we must show our readers where each sentence begins and ends and indicate to them how each sentence should be read.

**Journalistic Usage and Literary Usage.** In matters of capitalization and punctuation journalistic usage differs from literary usage in certain respects. Most newspapers begin with a small letter many words that are capitalized in books and usually in magazines. Newspapers likewise generally use fewer punctuation marks within the sentence, and use them with less care, than most books and some magazines.

In our use of capital letters, italics, and marks of punctuation we should follow established *literary* usage. If we later become journalistic writers, we can easily learn the relatively few modifications of the standard rules.

The more important and generally approved rules of current *literary* usage are given and illustrated in this unit. Those of us who desire additional information can readily obtain it by consulting any of several good handbooks of writing.

**Attention, Please.** Unless we use capital letters, italics, and marks of punctuation accurately, we confuse rather than aid our readers in getting our meaning. In order to become reliable guides for our readers, we should follow these important suggestions:

1. Study, understand, and learn the rules.
2. Capitalize and punctuate strictly in accord with the established rules of literary usage.
3. Have a definite reason for each capital letter and for each mark of punctuation that you use.
4. Form the habit of capitalizing and punctuating correctly everything that you write.
5. Observe closely the capitalization and punctuation of *reputable* modern writers who are not journalists.

"

### *Capital Letters*

**Rules for the Use of Capital Letters.** 1. Capitalize all proper nouns, words used as proper nouns, and abbreviations of these words. Included under this rule are the following :

*a.* Names of persons, geographic names (towns, cities, counties, states, nations, islands, continents, etc.), names of parks, buildings, and streets, and epithets used as proper names.

Joseph Conrad	the Empire State Building
the Maid of Orleans	the Statue of Liberty
Plymouth County	Eighty-first Street
Brazil	Des Moines
Sea Island	Lake Superior
North America	Santa Claus
Lone Star State	Apollo
the Pearl of the Antilles	Taj Mahal

**NOTE.** The following illustrate journalistic usage :

Amazon river	Bahama islands	Pacific ocean	Burton avenue
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*b.* Names of races, nationalities, political parties, and religious sects.

Malayan	Democrats	Protestants	Baptists
Egyptian	Republicans	Catholics	Methodists

**NOTE.** In the name of a political party do not capitalize the word *party*:  
Democratic party.

c. Names of organizations, institutions, departments of government, governmental bodies, and historical events and periods.

Red Cross	Department of the Interior
Marshall High School	Hundred Years' War
the Senate	the Christian Era

d. Names of important regions of a country or of the earth's surface, more or less definite in their area.

the West	the Southwest	the Occident
the North	Southern California	the Near East

NOTE. Do *not* capitalize such words and expressions as *equator*, *north pole*, *south pole*, *arctic regions*, *tropical countries*, *horizon*.

e. Names of planets, stars, and constellations, but not *earth*, *sun*, and *moon*.

Mars	Venus	North Star
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f. Names of days, months, festivals, and holidays.

Saturday	October	Easter	Valentine Day	Mother's Day
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g. Names of school subjects derived from the names of races or countries, but *not* the names of other subjects unless they are used to designate a course or a department in a school.

Spanish	American history
Latin	Domestic Science III
music	Department of Geology

h. Titles preceding proper names and titles used instead of proper names, especially when they are used instead of the names of high officials.

The chairman, Mayor Ryan, will open the meeting.  
 Senator, may I introduce Mr. Clifford, the principal of our high school?

NOTE. In a title *ex* is not capitalized (as *ex-President Hoover*) unless, of course, it begins a sentence.

i. Words denoting family relationship when they are used with the name of a person. When they are used alone as nominatives of address, they may begin with either a small letter or a capital letter.

We went with Aunt Helen to visit Grandmother Bryson.

Is it true, Grandmother (grandmother), that father was a model boy?

My brother John is spending the summer with our uncle and aunt.

j. Names of the Deity, the Trinity, the Virgin Mary, Satan, the Bible, parts of the Bible, and the names of other sacred writings.

Jehovah	the Blessed Virgin
the Savior	the New Testament
the Father, Son, and Holy Ghost	the Talmud
	the Koran

k. The names of things spoken of as if they were persons (personification), such as life, death, nature, love, spring, liberty, and freedom.

O wild West Wind, thou breath of Autumn's being

l. Abbreviations of proper names and titles.

Mr.	N.J.	Hon.	U.S.N.	S.P.C.A.
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2. Capitalize proper adjectives unless they have come, through general use, to be regarded as common adjectives.

Turkish coffee	India ink
Gothic architecture	macadamized road

3. Capitalize the first word of every completely expressed or elliptical sentence.

Will you please help me? Yes, indeed.

4. Capitalize the first word of such *complete* sentences, incorporated in other sentences, as the following :

The salesman asked me, "Is your mother at home?"  
He learned the first rule of golf, Keep your eye on the ball.

5. Capitalize the first word of every line of poetry.

Much have I travelled in the realms of gold,  
And many goodly states and kingdoms seen.

6. Capitalize the first word, the last word, and all other words except prepositions, conjunctions, and articles (*a*, *an*, *the*) in the titles of books, magazines, newspapers, essays, pictures, musical compositions, etc. If the first word in the title of a newspaper or a magazine is *the*, it is often not capitalized in connected writing.

Have you read *Myths and Their Meaning*?  
In the *Chicago Tribune* was an interesting editorial.

7. Capitalize the first word and all nouns, including titles, in the salutation of a letter. Never capitalize *dear* unless it stands first. In writing the complimentary close of a letter capitalize only the first word.

Dear Uncle Bill      My dear Mrs. Peters      Sincerely yours

8. In capitalizing a hyphenated compound, capitalize the first word and, as a general rule, capitalize the second word and (if any) later words if they are nouns or proper adjectives.

Fifty-ninth Street	<i>History of Tenth-Century Housing</i>
The Star-spangled Banner	<i>Letters of Well-known Poets</i>
The <i>Record-Tribune</i>	Near-East Countries
Secondary-School Dictionary	Latin-American Nations

9. Capitalize the first word of each division of a topical outline, whether it is a phrase or a sentence.

10. Capitalize words and Roman numerals designating the divisions of a play, a book, a series of books, or the like.

Act III      Book I      Volume IX      Part II      Chapter IV

11. Capitalize the pronoun *I* and the interjection *O*. Do not capitalize *oh* unless it stands first in a sentence.

**Warnings in the Use of Capitals.** Avoid errors in capitalization by heeding the warnings that follow :

1. Do not capitalize such words as *high school*, *college*, *club*, *company*, *river*, *avenue*, and *park* except when they form a part of a proper name.

2. Do not capitalize such words as *north*, *east*, and *southwest* when they merely indicate direction.

3. Do not capitalize the name of a season (*summer*, *autumn*) unless you mean to personify the season.

4. Do not capitalize in ordinary writing such words and expressions as *senior*, *second semester*, *gymnasium*, *study hall*, and *principal*, though they may be capitalized in school catalogues and in student publications.

5. As a general rule, do not capitalize the first word of a direct quotation that is not a sentence, complete or elliptical.

6. As a general rule, do not capitalize the first word after a colon unless it begins a complete sentence which you wish to emphasize.

This is the golden rule: Do to others as you would have them do to you.

7. Do not capitalize a word merely for the sake of emphasizing it.

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### *Italic Letters*

**Rules for the Use of Italic Letters.** In writing and in type-writing underscore with one line words that would be printed in *italic type*.

1. Italicize the title of a book, a magazine, a newspaper, a play, or a long musical composition (but see rule 3, p. 415).

You will enjoy reading *You Don't Say!*

In this issue of *Life* there are some unusual pictures.

2. Italicize words and expressions to be emphasized.

What's mine is *mine*; what's yours is *yours*.

3. Italicize words, letters, and figures referred to as such, without reference to their meaning.

Mind your *p*'s and *q*'s.

Do not confuse *lie* and *lay*.

Your *m* looks like an *n*.

Your *7*'s resemble your *g*'s.

4. Italicize the names of ships, airplanes, and airships.

Ethel came home on the *Queen Mary*.

5. Italicize foreign words and phrases used in English sentences.

The motto of the United States of America is *e pluribus unum*.

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## How to Punctuate

- Rules for the Use of the Period.** 1. Use a period at the end of a declarative sentence.

He drove the car.

Please mail this letter.

2. Use a period after *Yes* and *No* standing alone as the answer to a question, unless a question mark or exclamation mark is required.

Do you know the answer? Yes. Will you tell me? No.

3. Use a period after initials and abbreviations.

Mr. Charles H. Maynard is a member of the N.E.A.

4. Use a period after a figure or a letter denoting a division of an outline and after figures preceding items arranged consecutively in a list. (See the outline on pages 100-101 and any exercises containing numbered sentences.)

5. Use a period (or a question mark or an exclamation mark) after each topic of an outline that is expressed as a sentence. Do not use any punctuation after a topic that is expressed as a phrase or as a subordinate clause.

**Cautions.** (1) *Do not use a period after a title standing at the head of a composition.* (2) *Do not use a period or any other mark of punctuation after a figure denoting the number of a page.* (3) *Avoid the period fault.* (See page 293.)

**Rules for the Use of the Question Mark.** 1. Use a question mark after a direct question.

When did you arrive?      You say you are not prepared?  
Will you please speak louder?

**NOTE.** Use a period after an *indirect* question. Do *not* use a question mark unless, of course, the sentence as a whole is a question.

I asked him when he had arrived.  
I don't know where he lives.  
Did she tell you when she would be back?

2. To indicate doubt, use a question mark enclosed in parentheses. Do not, however, use this device to indicate irony.

Ben Jonson, the English dramatist, lived from 1573 (?) to 1637.  
*Avoid:* How generous (?) the white settlers were to the Indians!

**Rules for the Use of the Exclamation Mark.** 1. Use an exclamation mark after words, phrases, and sentences that express strong emotion. (See page 280.)

Away with him! Away with him!  
Oh, how my head aches!

2. Use an exclamation mark after a strong interjection or other exclamatory expression.

Ouch! That hurts.  
Stop it! Stop it right now!

**NOTE.** Place an exclamation mark after the last interjection of two or more repeated interjections. Separate them by a comma or commas.

Well, well, well! What have we here?



**Cautions.** (1) *Do not use the exclamation mark merely as an emphasizing device: "I'm through!"* (2) *Avoid the gushing schoolgirl habit of using several exclamation marks together: "The music of that dance orchestra is simply divinellll!"*

### Exercise

Copy the following sentences, supplying the necessary periods, question marks, and exclamation marks:

1. What a delightful view you have here
2. I wonder why they left the party so early
3. You aren't trying to deceive me, of course
4. How can you expect me to believe such tall stories as Irene is always telling
5. Oh, do be quiet Can't you see that I'm trying to study
6. Members of the CIO disagreed with members of the AFL
7. You are sure that you paid this bill last month
8. Envy that kind of people No, I feel sorry for them

**Rules for the Use of the Comma.** 1. Use a comma or commas to set off a nominative of address.

Helen, where are you?

Here, John, are your books.

2. Use a comma after the salutation of a letter and after the complimentary close. (See also "Rules for the Use of the Colon," rule 1, p. 411.)

Dear Father,

Very truly yours,

3. Use a comma or commas to separate from the rest of the sentence appositive words, phrases, and clauses.

Mr. Carrington, our principal, gave a talk.

That is the book I mean, *Moby Dick*.

Everyone, young and old, was his friend.

Salt, or sodium chloride, is an essential commodity.

**NOTE.** Do not set off an appositive that is so closely connected with the word preceding it that it forms an essential part of the sentence.

My brother Charles misused the word *unique*.

In the year 1400 the English poet Chaucer died.

He overuses the expression "See what I mean?"

4. Use commas to enclose words, phrases, and clauses introduced parenthetically into a sentence.

It is possible, however, that he may refuse to go.

The day, cold as it was, proved ideal for the game.

5. Use a comma or commas to set off an absolute phrase.

Yesterday being a holiday, the banks were closed.

6. Use commas to separate words, phrases, or clauses, or pairs of words, phrases, or clauses, used co-ordinately in a series. (See also rule 4, p. 410.)

Grandmother has a quaint, old-fashioned, inlaid chest.

Delegates are arriving by train, by boat, and by airplane.

Everyone wondered why he had come, what he would do, and when he would return to Washington.

We found the key, Joe unlocked the chest, and together we opened it.

NOTE. If two or more adjectives used in a series constitute a single modifier of a noun, do not use a comma to separate them.

He wore an old gray felt hat.

7. Use a comma or commas to separate items of an address or of a date.

On the night of August 17, 1941, my father's store, located at 728 Hayden Street, Portland, Oregon, was destroyed by fire.

8. Use a comma or commas to set off from the rest of the sentence a title or an academic degree following a proper name.

His brother-in-law is Norman Faraday, Jr.

The head of the department of English is James H. Boyce, A.M.

9. Use a comma or commas to set off contrasting expressions.

I said *an ice man*, not a *nice man*.

Employment, not charity, is what I want.

10. Use a comma or commas to set off nonessential explanatory phrases and clauses. A nonessential phrase or clause is

one that is not needed to show the meaning of the word which it modifies. (See also page 289.)

My chum and I, tired by the long hike, went to bed early.

Our principal introduced Dr. Vernon, who gave a talk.

Bob's sister, who is a senior in high school, will enter college next year.

In July I am going to Lake Tahoe, where I spent last summer.

"You weren't scared, of course?" said father, as he gave mother a mischievous wink.

NOTE. Do not use a comma or commas to set off a restrictive phrase or clause, for such a phrase or clause is needed to show the meaning of the word which it modifies.

The house standing on the hill is my home.

The book that I am reading is a recent novel.

Those who will not work shall not eat.

11. Use a comma after a transposed phrase or clause.

Having arrived ahead of time, we waited for them.

If you find the book, please return it to the high-school library.

12. Use a comma to separate from the rest of a sentence an interrogative expression added at the end.

You will invite her, won't you?

These aren't your glasses, are they?

You didn't leave them in the car, did you?

13. Use a comma to separate the co-ordinate clauses of a compound sentence joined by a co-ordinating conjunction (*and*, *but*, *or*, *nor*, or *for*), provided the clauses are reasonably short and are not internally punctuated. (For the use of the semicolon in such sentences, see rule 3, p. 410).

We asked for Laider, but he had already left home.

The scenery was interesting, and the climate was pleasant.

NOTE. If the co-ordinate clauses are very short and are closely related in thought, no punctuation between the clauses is required.

The lightning flashed and the thunder roared.

We came early and we left late.

14. Use a comma or commas to set off a direct quotation from the rest of the sentence, unless the sense requires some other mark of punctuation at the end of the quotation. Observe closely the punctuation of the following models :

"This is my car," he said.	"Is this yours?" I asked.
"This," he said, "is my car."	"Is this," I asked, "yours?"
He said, "This is my car."	I asked, "Is this yours?"

NOTE 1. Do not use a comma before an *indirect* quotation.

He said that the car was his.  
I asked him if this was his.

NOTE 2. A colon is used before a long quotation (see rule 2, p. 411).

15. Use a comma after mild interjections and after other independent elements, unless some other mark of punctuation is required.

Yes, we saw him.	No, we didn't ask him anything.
Well, what shall we do?	Oh, you must be mistaken.

16. Use a comma to mark the omission of an important word or words that are clearly implied.

Mother was born in Virginia ; father, in Connecticut.

17. Use a comma to ensure the correct reading of a sentence, though otherwise the comma would be unnecessary.

To Charles, Henderson offered the job.  
The day before, they had gone to Los Angeles.  
Ever since, I have spent each summer on my uncle's farm.

### Exercise

Copy the following sentences, supplying commas wherever they are needed, and give the number of the rule governing the use of each comma :

1. That believe it or not is what she said my dear.
2. Cream which is lighter than milk rises to the top.
3. This is a book that I believe you will enjoy reading.
4. My dog is an alert well-bred intelligent Skye terrier.
5. Yes I shall stay at home but I do not object to your going.

6. My uncle who was driving the car fell asleep at the wheel.
7. My aunt injured in the wreck is still in the hospital.
8. Men and women boys and girls all flock to the movies.
9. It is intelligent workers not wishful thinkers who succeed.
10. When you have read the book please let me read it Betty.
11. Will you call for this suit or shall we deliver it to you?
12. Columbus the discoverer of America was born in Genoa Italy.
13. Ever since I have suspected that he is not to be trusted.
14. If given the opportunity most people I suppose would have acted as he did.
15. Marjorie had laughing blue eyes and wavy light-brown hair.
16. This is a picture of our former home which was destroyed by fire ten years ago.
17. Next Thursday being Thanksgiving Day our club meeting will be held on Wednesday.
18. If I find that I can go I can still get a ticket can't I?
19. There are many people you know who do not follow the advice that they give to others.
20. A restrictive adjective clause which is essential to the meaning of a sentence should not be set off with commas.
21. An adjective clause that is essential to the meaning of a sentence should not be set off with commas.
22. Only the week before we had seen him and he was well.
23. In August when father's vacation comes we plan to visit Jim.
24. Well that would be one way of solving the problem but I think that I know a better way.
25. Even if I have to beg borrow or steal a costume I'm coming to your party Margaret.
26. My chum likable as she is occasionally makes me angry by her stubbornness.
27. When I lost the bracelet I was heartbroken for it had belonged to my grandmother.
28. Mathematics seems to hold a fascination for some persons but for me it is deadly dull.
29. Thunderstorms do not as some misinformed persons believe cause milk to sour.
30. After completing his four years in college Bob will enter the medical school where he will study for another four years.

**Rules for the Use of the Semicolon.** 1. Use a semicolon to separate co-ordinate clauses of a compound sentence when they are not joined by a conjunction.

Let them have their past ; we have our future.

The blue sky now turned more softly gray ; the stars gradually disappeared ; the east began to kindle.

2. Use a semicolon between co-ordinate clauses of a compound sentence when they are joined by such adverbs as *however, moreover, therefore, nevertheless, then, hence, consequently, yet, still, so, thus, otherwise, likewise*, and *accordingly*. A comma is sometimes placed after the adverb.

Yesterday I missed the first car ; however, I arrived at school on time.

The natives looked on us with suspicion ; hence we found it difficult to secure the specimens that we desired.

3. Use a semicolon between co-ordinate clauses of a compound sentence when they are joined by a co-ordinating conjunction (*and, but, or, nor, or for*), provided the clauses are somewhat long or provided either clause is internally punctuated with commas. (Many reputable writers use a semicolon regularly before *for*.)

He spoke to the dog, calling it to him ; but in his voice there was a strange note of fear that frightened the animal.

4. Use a semicolon to separate phrases or co-ordinate clauses in a series, provided the phrases or the clauses are long or contain commas within one or more of them.

Youth is the time to go flashing from one end of the world to the other ; to hear the chimes ring at midnight ; to see the sun rise in town and country ; to write halting verses.

5. As a general rule, use a semicolon before and a comma after such introductory words, phrases, and abbreviations as *namely, as, for example, for instance, that is, i.e., e.g., and viz.*

when they introduce a principal clause; otherwise use a comma instead of the semicolon.

Ruth, you might as well be honest; that is, tell me the whole truth.

He was convicted of three crimes, namely, theft, arson, and murder.

Rip Van Winkle was not entirely lazy; for example, he would sometimes help other people with their work.

**Rules for the Use of the Colon.** 1. A colon is often used after the salutation of a business letter. (See also rule 2, p. 405.)

My dear Sir :  
Gentlemen :

My dear Mrs. Craig :  
Dear Dr. Morris :

2. Use a colon between a general introductory statement and a list, an illustration, a long quotation, or a formal statement. Such phrases as *the following*, *as follows*, *in this way*, and *for this reason* often precede the colon.

The government consists of the following divisions: the legislative, the executive, and the judicial.

This, then, is the plastic part of literature: to embody character, thought, or emotion in some act or attitude that shall be remarkably striking to the mind's eye.

Observe the use of the colon placed after the instructions at the beginning of many exercises and assignments in this book.

NOTE. Do not use a colon in such a sentence as the following:

The three members of the committee are Jane, Fred, and I.

### Exercise

Copy the following sentences, supplying all necessary commas, semicolons, and colons, and giving the number of the rule governing the use of each mark of punctuation that you supply:

1. Provide yourself with the following a pen a pad a blotter.
2. Spark plugs alone are of little value they become valuable when they are placed in an automobile.

3. Some people we know because they are helpful to us some because they live next door some because our parents knew them.

4. Benjamin Franklin was a versatile man he was a printer an inventor a writer a statesman and a public benefactor.

5. Culture is still accumulating new inventions are made every day new ideas continue to appear.

6. Curiosity tempted Columbus to go in search of a water route to the Indies otherwise we might today be living on the continent of Europe.

7. We may hire a doctor to attend to our health we may hire a dentist to care for our teeth but we cannot hire anyone to think for us.

8. Man is the only creature who walks erect who smiles and laughs who speaks and writes who has a sense of right and wrong and who is able to think and plan.

**Rules for the Use of the Dash.** Avoid the practice of loose-thinking, careless writers who abuse the dash by using it as a substitute for most other marks of punctuation. The dash has, however, the following proper uses:

1. Use a dash to denote hesitancy in speaking.

“You — you don’t mind, do you?” she asked.

2. Use a dash to indicate an abrupt change in the sense or in the construction of a sentence.

I was going to tell you — no, I’ve changed my mind.

3. Use a dash or dashes to set off parenthetical explanatory or summarizing expressions inserted loosely or informally in a sentence or attached informally to it.

This dress — you may not believe it — I made myself.

Bob’s dog — he is a Boston terrier — won first prize.

His father was a successful failure — a hero in defeat.

Tennis, rowing, hockey — these are my favorite sports.



**NOTE.** Commas are sometimes used with dashes, as in the following sentence, where a comma would be used if the parenthetical matter were not present:

Whatever you may say, — and I don't doubt there is much you can say, — I know that scheme won't work.

4. Use a dash to heighten the dramatic effect of a sentence or to give strong emphasis to the word or expression placed at the end.

The old dowager praised him for risking his life to save hers, and then for his great heroism she gave him as a reward — her autographed picture.

His reply was "I will never give my consent — never!"

5. Use a dash to separate the name of an author from a quotation.

Dost thou love life, then do not squander time, for that is the stuff life is made of. — BENJAMIN FRANKLIN

**Caution.** *Use the dash sparingly and use it intelligently. Do not adopt this slovenly rule: When in doubt as to the correct punctuation, use a dash.*

**Rules for the Use of Parentheses.** 1. Use parentheses to enclose nonessential explanatory words, phrases, or clauses when commas would not be adequate.

Years ago I read a book (I do not recall the title) that dealt with the same events.

Learn the uses of subordinate clauses (see pages 288–290), but for the present omit conditional clauses.

**NOTE.** Do not use any other mark of punctuation with parentheses, unless (as in the second example) it would be required if the parentheses and all that they enclose were not present.

2. Use parentheses to enclose figures, signs, letters, and dates inserted in a sentence.

The ampersand (&) is a symbol used for *and*.

The four forms of discourse are (1) narration, (2) description, (3) exposition, and (4) argument.

**Rule for the Use of Brackets.** Use brackets to enclose matter inserted into a sentence or a passage by someone other than the original author.

"I remember seeing him [Stevenson] for the last time in 1888."

### Exercise

Copy the following sentences, supplying necessary dashes, parentheses, and brackets, as well as all other necessary marks of punctuation, and giving the number of the rule governing the use of each mark of punctuation supplied :

1. The genial old fellow we never dreamed that he was a private detective was a great favorite with all the hotel guests.

2. "My acquaintance with her Mrs. Eastman began when I was in the hospital."

3. Dickie our French poodle is growing old now he was twelve on his last birthday August 13 but he is as hopeful as optimistic as demonstrative and as reckless as ever.

4. I was I was just going to say oh what was it I was going to say?

5. A large black cat a raccoon and a garrulous parrot these were the members of Merman's queer household.

6. At last I think it was the third night our party decided that the Wareham ghost was nothing but a myth.

7. Near the middle of the typical play commonly in the third act of a five-act drama is what is called the turning point or climax.

8. If you happen to step on a dog's tail or paw how eagerly after one irrepressible yelp of pain will he tell you by his caresses that he knows you did not mean to hurt him and forgives you!

9. "For seven years 1928-1935 he lived in San Francisco."

10. He missed the dog and no wonder but he never spoke of him.

**Rules for the Use of Quotation Marks.** 1. Use quotation marks to enclose a direct quotation.

"What are your plans for the holidays?" I asked.

"What," I asked, "are your plans for the holidays?"

**NOTE.** Do not enclose indirect quotations in quotation marks.

I asked her what were her plans for the holidays.

2. Use single quotation marks to enclose a quotation within a quotation.

"In spite of all my efforts to restrain him," sobbed Vivian, "he leaped to his feet and shouted, 'That's a lie.'"

3. Use quotation marks to enclose the titles of short stories, articles, short poems, chapters, pictures, or short musical compositions. Italicize (see rule 1, page 402) the titles of books, magazines, newspapers, plays, or long musical compositions. These too, however, may be enclosed in quotation marks.

You will enjoy reading "Mechanical Monsters of the Movies," published in the *Popular Mechanics Magazine*, September, 1940.

You can imagine how proud I was when at last I had learned to play "The Flower Song."

4. Use quotation marks to enclose nicknames, slang words, unusual or coined words, and words used humorously or ironically.

"Diogenes" Brodie was a terror to all freshmen.

I never saw our janitor so "dolloped up" before.

I prefer static to the "ecstatics" of radio advertisers.

5. When two or more paragraphs or stanzas are quoted consecutively, use quotation marks at the beginning of each paragraph or stanza but at the end of the last one only.

6. A question sometimes arises as to how other marks of punctuation should be placed with reference to quotation marks. Follow the usage illustrated by these sentences:

He shouted, "Can you hear me?"

Did he reply, "That is preposterous!"?

"Never," she declared, "have I seen a better play."

Hamblen considers that, I suppose, another of his "inalienable rights"; the judge, however, may think differently.

**Rules for the Use of the Apostrophe.** 1. Use an apostrophe to indicate the possessive case.

The boys' books were all open at Burns's poems.

NOTE. The possessive pronouns and adjectives *ours*, *yours*, *his*, *hers*, *its*, *theirs*, and *whose* do not have an apostrophe. *It's* is the contraction of *it is* or *it has*, and *who's* is the contraction of *who is* or *who has*.

2. Use an apostrophe to form the plural of letters, figures, signs, and words referred to as words.

On the last test there were three *A's* and nine *D's*.

3. Use an apostrophe to mark the omission of letters or figures in contractions.

The classes of '11 and '21 didn't arrive until Tuesday.

### Exercise

Copy the following sentences, supplying quotation marks, apostrophes, commas, and all other marks of punctuation that are necessary. Underscore with one line words that you think should be italicized. Give the number of the rule governing each change that you make.

1. If youll be ready at eight oclock well call for you
2. I asked him why he hadnt told me earlier
3. Romeo Perkins wont come unless you invite Ducky Drake
4. Its my ABCs that Im learning the child said
5. The title of the poem is The Lure of the Trail but I cant recall who wrote it
6. Where Im going said Dick isnt anyone elses business
7. It was a surprise to the members of the WCTU to learn the meaning of mind your ps and qs
8. Weve decided that we havent the money to take the trip that wed planned to take this summer
9. Well probably have to do all the work said Louise and hell claim all the credit
10. Yes Ill tell her promised Betty and shell exclaim as she usually does How wonderful
11. If these arent yours or hers whose are they I asked
12. They have a strong team but theres a better chance of ours winning than of theirs dont you think

### Exercise

Copy the following sentences, supplying capital letters and marks of punctuation wherever they are required. Underscore with one line words that should be italicized.

1. every winter many people who live in the north go south for the months of january february and march
2. a colorful fiesta called the battle of flowers is held on april 21 in san antonio texas
3. in high school this year im studying physics english trigonometry french and american history
4. he wrapped the panama hat in manila paper and placed around the bundle an india-rubber band
5. do any of you boy scouts know asked the mayor who was their guest how to make johnnycake
6. he said that it was henry w longfellow an american poet who wrote the wreck of the hesperus
7. for most visitors to yellowstone national park the geyser known as old faithful is the outstanding attraction
8. as helen keller blind and deaf sensed through touch the straining muscles of the man in rodins most famous statue the thinker she said why he is trying he is trying to think

### General Exercise

Copy the following sentences, supplying all necessary marks of punctuation. Carefully avoid using any punctuation that is not needed. Insert the number of each rule that applies.

#### A

1. He turned faced us and stood silent
2. Mrs Harkness may I present my chum Ruth Armstrong
3. No I dont dislike apples I simply like peaches better
4. Watch two children playing together before long one will command and the other will obey
5. If youd been in my place youd have done just what I did wouldnt you asked Helen
6. At the end of the term examinations my brain that is what I use for a brain was weary

7. City people flock to the country on holidays many country people go to the city for their vacation

8. If you dont get along with people consider your personality from various angles its not altogether the other fellows fault

9. Use what language you will said Ralph Waldo Emerson you can never say anything but what you are

10. The report I dont know of course whether its true or false makes an interesting story dont you think

11. In the car were six persons my uncle who was driving my aunt and one of my cousins who sat in the front seat and two of my other cousins and I in the back seat

12. Weve been studying Shakespeares Macbeth which will be given by the Wig and Mask Club on Saturday night May 12

13. Bluffing finds its most frequent use of course in the game of poker in fact the game used sometimes to be called bluff

14. We plan to sell our house and move to a place where the climate is pleasanter the taxes lower and the cost of living less

15. My father worked hard he was thrifty he provided well for his family but he was opposed to spending money for pleasure trips

### B

1. Make-believe or the desire to imitate is common among children the world over and it appears also in many animals

2. The average motion pictures are designed to appeal to all races classes and creeds giving offense to none

3. The motion picture tells its story directly simply quickly and elementally not in words but in pictorial pantomime

4. Of all the arts if it is an art the motion picture has in it perhaps more than any other the resources of universality

5. The earliest actors and directors of motion pictures were drafted from the stage they carried with them its traditions

6. The script of a photoplay is not a motion picture it is merely the blueprint from which the picture will be built

7. There are three steps in the creation of a scenario the writing of the story itself the "treatment" or outline of the screen play as adapted from the story the "continuity" or detailed scene-by-scene script from which the director actually makes the picture

8. Light is the scene-painter light not paint draws the scene it models it by varying planes of intensity

9. If the wall of a stage set shakes when an actor closes a door the audience accepts it and thinks nothing about it if the same thing should happen on the screen it would be resented as being false

10. The speed of a camera in filming a performance is 16 pictures per second however when the film is projected in the theater it is the custom to run it at the rate of 24 pictures per second

11. The marquee or canopy of a theater serves a double purpose 1 it protects patrons 2 it affords a means of advertising

12. The demonstration of the Edison kinetoscope on October 6 1889 with Eastman film made the motion picture an accomplished fact

13. Love hate desolation despair joy ecstasy defeat triumph these are the universal emotions

14. Ordinary speech whether in life on the stage or on the screen is usually prosaic and monotonous

15. Every actor should apply Hamlet's advice to his players you will find it in the second scene of the third act of the play

..

## The Hyphen

We are often puzzled about when and when not to use hyphens. For example, how shall we write *proof reader* — as two words, as a hyphenated compound (*proof-reader*), or as a solid word (*proofreader*)? How shall we write *ultra-violet* — as a hyphenated compound or as a solid word (*ultraviolet*)? All five of the foregoing forms are correct; that is, all five are to be found in good dictionaries and in other reputable publications.

The fact is that English usage differs greatly in the use of the hyphen, some writers, dictionaries, and publishers using it freely, and others tending to avoid it, using instead either two separate words or a solid word. It may be said that in the matter of hyphenation there is only one really helpful general rule: as one authority phrases it, "The student will probably have least trouble if he adopts as his guide some one authoritative dictionary and follows it consistently and persistently."





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